

The Absolutely Complete

KLEZMER

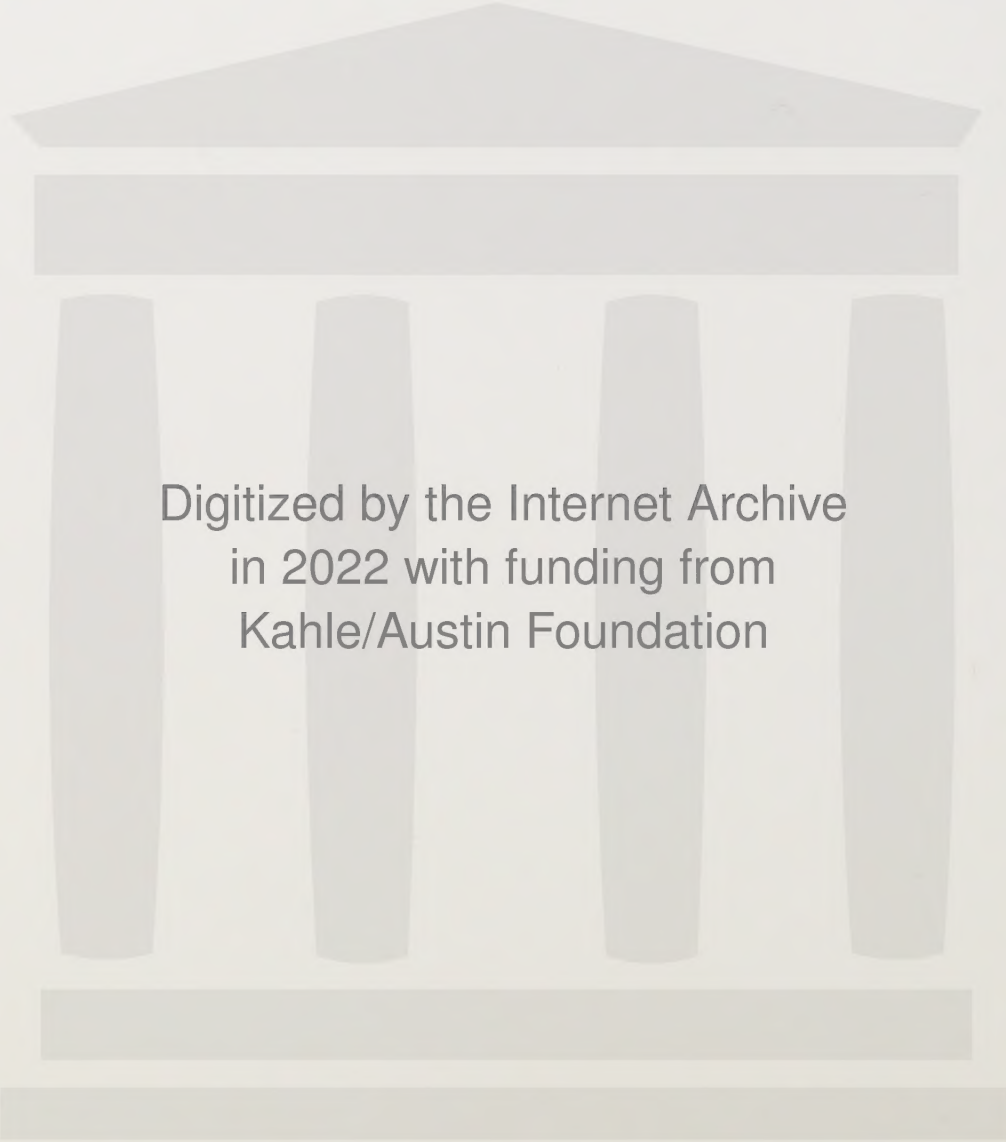
Songbook

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Edited by Yale Strom



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Complete Klezmer Songbook

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The Absolutely Complete Klezmer Songbook

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The Absolutely Complete Introduction to Klezmer Songbook

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I dedicate this book to John Rauch, who envisioned a world where Jewish life
and art would thrive and bring diverse peoples together.

I know that without John's support I would not be the artist I am today.

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Author's Biography

Yale Strom is a pioneer among klezmer revivalists in conducting extensive field research in Central and Eastern Europe and the Balkans among the Jewish and Rom (Gypsy) communities since 1981. Initially, his work focused primarily on the use and performance of klezmer music between these two groups. His focus gradually increased to examining all aspects of their culture, from post-World War II to the present. In the more than two decades since his initial ethnographic trip, Yale Strom has become the world's leading ethnographer-artist of klezmer.

Yale Strom's klezmer field research helped form the base for the repertoires of his two klezmer bands, Hot Pstromi in New York and Klazzj in San Diego. Since Yale's first band began in 1981, he has been composing his own new Jewish music, which combines klezmer with *Khasidic nigunim*, Rom, jazz, classical, Balkan, and Sephardic motifs. These compositions range from duets to a symphony, which premiered with the St. Louis Symphony Orchestra. He composed original music for the Denver Center production of Tony Kushner's *The Dybbuk*. He composed all the new Jewish music for the National Public Radio series *Fiddlers, Philosophers & Fools: Jewish Short Stories From the Old World to the New*, hosted by Leonard Nimoy. He has composed pieces for numerous film scores. Strom is also one of the only top composers of Jewish music to carry on the tradition of writing original songs in Yiddish about humanitarian and social issues. He has nine CDs, including the *Garden of Yidn* and *Café Jew Zoo*. In autumn 2006 he will release a new CD entitled *DVEYKES*. This CD will feature Yale's original klezmer/jazz/improvisational compositions with world renowned jazz musicians Mark Dresser and Marty Ehrlich.

Strom's research has resulted in ten books, including *The Last Jews of Eastern Europe* and *Uncertain Roads: Searching for the Gypsies*. He was the first photographer since Roman Vishniac to publish photographs of Jews in the former Eastern Bloc countries. Strom's *The Book of Klezmer: The History, The Music, The Folklore: From the 14th Century to the 21st* is a 400-page history with original photographs and sheet music gathered by Yale during his more than sixty ethnographic trips to Central and Eastern Europe. This was soon followed by the publication of the world's first Instructional Guide to Klezmer (Universal Edition, Vienna, Austria), entitled *Music Minus One*. Strom's most recent book, written in collaboration with his wife, Elizabeth Schwartz, is *A Wandering Feast: A Journey Through the Jewish Culture of Eastern Europe* (Jossey-Bass Publishers, January 2005). This is a travel memoir from Strom's first year-long klezmer ethnographic trek throughout the former Eastern Bloc countries in 1981. The book includes sheet music, photos, and recipes.

Strom has also directed six award-winning documentary films (*At the Crossroads*, *The Last Klezmer*, *Carpati: 50 Miles, 50 Years*, *L'Chayim*, *Comrade Stalin!*, *Klezmer on Fish Street*, and *A Man From Munkacs: Gypsy Klezmer*) and has composed music for countless others. In addition to music and film, Strom is a photographer and playwright. His black and white photographs of Sephardim, *khasidim*, Ashkenazim, Rom, and immigrant children have been exhibited throughout the world and are

part of many permanent collections. Strom has written two plays, . . . *from man, to beast, to crawling thing* and *Verdigris*. These works use the themes of Jews, Rom, and music as their creative focal points. Lastly, Strom has lectured extensively throughout the United States and Europe, and has taught at New York University for the past 4 years. He is on the advisory board of the Gallatin School at NYU and the Center for Jewish Culture and Creativity, based in Los Angeles.

Acknowledgments

Az dos meydl ken nisht tantsn, zagt zi—di klezmer kenen nit shpiln.
(The girl who can't dance says the band can't play.)

The first time I heard this Yiddish folk saying was from Meyer Blecher while I was doing klezmer field research in the Carpathian Mountains, in the town of Hust, in southwest Ukraine. His statement was in reference to a Jewish wedding that he was attending in Tjaciv, where the bride was constantly complaining that there was no energy among the guests, which she blamed on the repertoire the band was playing. I hope this book not only brings joy to musicians throughout the world, but will be of some practical use as well. But before you turn the page, please take a few seconds to read further—for without the help of the following people, you would not be holding this very book in your hands.

For many years I had the idea of putting together a klezmer “fake” book. But I just never got to it. Then I was approached by Joel Eglash, then the music editor of Transcontinental Music Publications. Joel and the rest of the editorial staff at Transcontinental Music had the insight to recognize the importance of such a music book. I also want to especially thank Archie Barkan and Bogdan Kaczerowski for their excellent translations, and Itsik Gottesman for his grammatical assistance. Many thanks go to Eric Komar at Transcontinental Music for his diligent and careful editing of each tune and his knowledge of Russian, which helped considerably with the Beregovski collection.

I feel deep gratitude towards all those people and institutions who gave of their time and support over the years while I was studying, researching, writing and playing klezmer: the YIVO Institute, the Memorial Foundation, the Rich Foundation, the Levinson Foundation, the National Center for Jewish Culture, Jeff Pekarek, Mary Jack Wald, my parents (Phyllis and David), my siblings, and my uncle Harold and aunt Shirley Strom. Special thanks to Ruth Rauch of the Center for Jewish Culture and Creativity, who has always bolstered my artistic endeavors.

Last but most definitely not least, my family has been the fulcrum behind everything I do and live for. Without the unwavering support and love of my wife Elizabeth and my daughter Tallulah, *shmukler*, my creative efforts would feel empty. Nothing brings me more joy than when we all sing the “*stoliner*” *nign* together on *shabes*. They have taught me the essence of life.

Notes on Yiddish and Hebrew Spelling

As with any foreign language that does not use Latin letters in its alphabet, when written in Latin letters, Yiddish has often been spelled as the user deems closest to its sound. For example, Poles would write the Yiddish word for “tailor” as *sznajder*, while Germans would write the same word as *schneider*. There are many spelling landmines in Yiddish because it is a language derived from several others (German, Hebrew, Polish, Russian, French and Italian), all of which are in use today. There are even spelling discrepancies for Yiddish words that have crossed over into English. For example, the word *Chanuka* can be spelled *Chanukah*, *Hanukah*, or *Hannuka*. According to the academic guidelines set up by the YIVO Institute for Jewish Research, however, the word for this holiday known as the “Festival of Lights” is spelled *Khanike* in Yiddish.

Since this is a book about the *klezmer* and his world of Central and Eastern Europe, where Yiddish was the lingua franca for Jews, all the Yiddish and Hebrew words herein are spelled according to the YIVO standard—even those that have crossed over into everyday English usage like “Hasid,” “Rosh Hashana,” “Shabes,” and “Torah.” In direct quotes, however, the original spelling has been maintained. In the front and back matter text, all Yiddish words are italicized unless that exact spelling of the word has fallen into common use in the English language, such as “Klezmer.” Many foreign words in the text are followed by an English translation in parenthesis. All words that require a longer translation and definition can be found in the glossary.

Introduction

In Jewish shtetl, even in Ostrolenka, they had their own *klezmerim* and other entertainers who would play for all the Jewish weddings in Ostrolenka. They would play . . . at the wedding feast for the father and mother, grandfather and grandmother, guests and relatives from both sides and especially for the bride and the groom. A bride and groom who were taking the first precarious step in their unclear life . . . The music stirred the public's feelings and especially the young couple who were moved to reflect the tenor of the past and their long life ahead. A saying the townspeople believed in was, "as the *klezmerim* played so it went in life."¹

Music has been a vital part of Jewish culture since biblical times. The first Jewish musician mentioned in the Bible is Jubal, son of Lamech, who played "the lute and the long flute" (Genesis 4:21).² In the time of the Temple in Jerusalem, the Levites were the only musicians allowed to perform in the Temple. Their music had two principal functions. One was ritualistic and sought to emotionally heighten the religious symbolism of the sacrificial services; the other was for manifesting supernatural miracles. The ancient Jews, like their neighbors, believed that music held magical powers and could inspire the performer and listener to great ecstasy, and, further, could help to foretell the future and treat mental illness: Whenever the [evil] spirit of God came upon Saul, David would take the lyre and play it; Saul would find relief and feel better, and the evil spirit would leave him" (I Samuel 16:23).³

After the destruction of the Second Temple in 70 C.E., the Jews were dispersed throughout the world, and the Levites' sacred Temple services were no longer needed. The Rabbis then banned all instrumental music with the explanation that the people should be in mourning for Zion. This self-imposed mourning was to be lifted only when the Messiah came and rebuilt the Temple. The Rabbis associated any kind of secular music with the decadence of Greek culture. "It became synonymous with obscenity and was chiefly used for carnal purposes at frivolous occasions. No wonder then that Judaism opposed profane music."⁴

The earliest musical influence on Jewish instrumentalists was the melismatic sound of synagogue chants. Some of these chants had been written down, but most were handed down from generation to generation orally. Because the music was generally learned through the oral tradition, the singer would improvise and give his own personal interpretation of the music. The few music manuscripts that were available were jealously guarded by the *khazonim* (cantors).⁵

By the Middle Ages, the musical tastes of Christian Europe were undergoing profound changes that affected the Jewish community. Christian liturgical chant moved from banal plain song to rich polyphonic melodies, while secular music and song became more accessible to the masses. Although Jews were forced to live in segregated ghettos, they too were being influenced by these changes. Secular music and song were represented by wandering troubadours, minstrels, *Minnesingers*, *Shpielleuter*, and *jongleurs* who entertained both at the courts of the aristocracy and in market squares across Europe.

Jews participated in this art form as well. Two of the most famous Provençal Jewish troubadours in the thirteenth century were Bonfils de Narbonne and Charlot le Juif. Among the German Jews, the *Minnesinger* Suesskind von Trimberg (born around 1220 in Trimberg, near Wuerzburg) was the most famous, often writing songs that satirized the gentiles' anti-Semitism. Traveling from town to town and castle to castle, these wandering minstrels endured many hardships and abasements.

The early Jewish minstrels, called *shpilmener* (singular: *shpilman*), helped to preserve not only Jewish folk songs, but German ones as well. In the early years of the Middle Ages, the church believed that individual musical notes and how they came to form a particular melody held specific kinds of spiritual powers. Thus the knowledge of writing music was kept secret. The Jewish minstrel Woelffle von Locham is credited with writing the book *Lochamer Liederbuch* (c. 1450), one of the oldest German songbooks with preserved vocal polyphony.⁶

These early Jewish minstrels acted as go-betweens. They brought in and disseminated popular gentile melodies (some were even dance melodies) that were then often incorporated into the Sabbath services by the local *khazonim*. They also took the musical fashions of the ghetto to the outside world. For most Jews at this time (thirteenth to fourteenth centuries), life in the ghettos was extremely difficult and depressing. Jews were governed by many strict regulations, especially when they worked (often in hostile conditions) outside the ghetto walls. After a hard week of work, they sought respite from their stressful lives in the synagogue service. To the great dismay of the rabbis, many of these Jews demanded that the *khazn* sing his prayers to the gentile tunes they had heard all week outside the ghetto walls. Sometimes quarrels and fights among the congregants, and even between the congregants and the rabbi, would break out during services if the *khazn* was not satisfactory. Fearful that the singing and playing of gentile music was contaminating not only the synagogue service but also the ethics and morals of Jewish life, the rabbis in Western and Central Europe began to ban the playing of any kind of music or singing of Christian melodies in the synagogue. They further banned listening to female voices by the male congregants. Some *khazonim* followed these strict rules; others were persuaded not to by their congregants. Many communities expelled their *khazonim* permanently. Consequently, these *khazonim* were forced to wander from city to city leading prayers and concertizing wherever they could. Here we see very early on in the Middle Ages, before the advent of the itinerant klezmer, that the rabbis were not going to make it easy for any kind of Jewish musician to ply his trade among his brethren without social castigation. Abraham Zvi Idelsohn, the father of Jewish musicology, continued to hold a low opinion of them when he wrote: "This abnormal condition developed the type of the wandering *chazan* with all the bad habits of the wanderer. These, in addition to the artistic strain, gave the *chazan* a minstrel-like character, resembling that of the wandering Italian musicians of that time who overran Central Europe."⁷ Thus we see that performance art, singing and playing instruments just for the sake of pure aesthetics, was not looked upon favorably by the rabbis despite the Jewish masses' needing and enjoying this recreational outlet. From the Middle Ages on, the itinerant Jewish musician would constantly struggle for legitimate acceptance.

Despite strict rabbinical edicts against the playing of Jewish instrumental music for any happy occasion (religious or secular), the rabbis allowed (often reluctantly) instrumental music at wedding celebrations that generally were celebrated by the entire Jewish community.⁸ The Maharil (Jacob ben Moses Moellin of Mainz, c. 1360–1427) was a renowned *khazn* and rabbi who performed at many Jewish weddings. His rabbinical authority at this time carried the strongest weight. He believed that the *mitsve* of making the wedding couple happy with song and music was a biblical command that

overruled even the most zealous rabbis. But despite the approval of the Maharil, musicians continued to encounter numerous restrictions from many rabbis and gentile authorities in Germany.⁹ Eventually, however, out of a great necessity to lift up their often dreary lives in the crowded, unsanitary, dank Jewish quarters, Jewish instrumental folk music became an essential ingredient for most private and public celebrations for the Jews of Central and Eastern Europe.

Because German Jews were unable to openly express themselves in religious life, Jewish dance in Germany became very popular. Unlike the calm and dignified dance of the Jews of Italy, the Jews of Germany danced by hopping in circles, furiously swinging their arms and sometimes jumping over chairs or people. The rabbis prohibited mixed dancing, fearful it would lead to licentious behavior, so men danced only with men and women only with women. The Christians derided these unbridled displays of *Judentantz* (Ger.: Jewish dance) and did not like the fact that many of these Jewish dances seemed to be mocking their own folk dances. Very few of these early Jewish dance melodies have survived, because the majority of this music was never written down. Most of the Jewish musicians did not know how to read or write music. Those who had some musical education wrote their melodies down in tablature form, which was the common way to notate music until the eighteenth century.

Jewish folk musicians from the Middle Ages through the seventeenth century in Germany, Bohemia, Moravia, and Silesia played on a variety of instruments (cittern, lute, zither, shawm, harp, flageolet, harpsichord, *Dudlezack*, *Judenleier*, *Positiv*, *Judenharfe*, *Zink*, etc.) that are rarely if ever used in klezmer performances today. There are several reasons why. First, today's klezmer instruments, like the violin, clarinet, and accordion, had not yet been invented. The violin appeared in the second half of the sixteenth century in Italy but was not in vogue until early in the seventeenth century, and it did not reach the Jewish ghettos in any significant numbers in Germany and Bohemia until late in the seventeenth century. The clarinet was invented in 1690 but was not used regularly by the *klezmerim* until the mid-nineteenth century, and the accordion was not invented until 1852. Second, many of the instruments that had been played by the early Jewish itinerant musicians and later the *klezmerim* eventually fell out of favor: They were no longer as fashionable to play because they could not compete tonally (like the viola da gamba, which was displaced by the violin), they were difficult to play (like the shawm and *Zink*), and many produced discordant tones causing the public to lose interest in them (like the *Dudlezack* and *Judenleier*). Other instruments fell out of use because when they were played in an ensemble or during loud festive occasions they were too soft to be heard (like the lute, flageolet, and *Hackbrett*). Some instruments were too heavy to carry and thus not portable (like the kettle drums).

The happiest occasions where dance was on full display were *Simkhes Toyre*, *Purim*,¹⁰ *Khanike*,¹¹ and wedding feasts. Sometimes the wedding celebrations would last for a week, even on the Sabbath or immediately following a Jewish holiday. It was a common practice among the German Jewish musicians to mix both serious and light music at a wedding ceremony held outside of a synagogue. Often *kol nidre* was played for the groom while he solemnly walked to the wedding canopy. Then the musicians played a light piece for the bride as she approached the groom. While walking, the bride was surrounded by the richest wives in town, who danced around her. Mixing the sacred and the frivolous displeased the rabbis and elders of the community, because the synagogues were becoming more entertainment centers than houses of worship. As a result of the rabbi's disapproval (and because synagogues and private home were becoming too small), Jews built their own dance halls, known as *Tanzhauser* in German. These dance halls (where people also played cards and watched theatre) became a fixture in many of the Jewish ghettos of Germany, France, Holland, and Switzerland. One of the

earliest known Jewish dance halls was in Augsburg, Germany, c. 1190.¹² In Frankfurt Am Main in 1390, a guild of Jewish musicians was hired to play at both Jewish and gentile dance halls for weekly dances.¹³ For Jewish holidays, gentile musicians were hired to perform at the dance halls, which greatly angered the rabbis. As the popularity of the Jewish dance hall continued to grow, the rabbis were forced to relax their ineffective prohibitions against women singing in public, playing instrumental music, and dancing with men. Gradually, the *Juden Tanzhauser* attracted Jewish and gentile itinerant musicians from outside the local towns, who would accompany the dances with their tunes.

Most Jewish weddings at this time took place on Fridays before sundown. After synagogue services the following day, the big wedding feast took place. Because Jews were forbidden to play music on the Sabbath, they hired non-Jewish musicians. The Jewish musicians would play during the rest of the week. There are sources that mention that Jewish women sometimes formed their own bands and would travel to weddings to “present their artistic abilities and contribute to the festivities.”¹⁴ However, traveling the roads between towns in those times was dangerous for all travelers, none more so than itinerant Jewish musicians. Anti-Semitism and robbery were the two main perils that faced the male musicians, with the added threat of rape for those occasional Jewish women musicians.

About one hundred years before the existence of the Jewish dance halls, the itinerant Jewish *shpilman* (like his German prototype the *Shpielleuter*) was generally only a musician. But as these wandering musicians began to incorporate other light and serious forms of entertainment (like the Christian merry-andrews), German Jews began to refer to these musicians as *letsim* (clowns), *Possenreisers* (jester), and sometimes even as *narim* (fools). The earliest written references to the *letsim* are found in the writings of Talmudist Rabbi Elijah ben Isaac Lattes of Carcassonne, France, in the thirteenth century.¹⁵ In addition to playing music, the *letsim* would create all kinds of merriment through magic tricks, tumbling, clowning, comical dancing, singing humorous, satirical and epic songs, telling doggeral jokes and riddles, giving short dramatic soliloquies, and even trick horseback riding. The *Toyre*, *Talmud*, and daily synagogue prayers provided much of the material the *lets* drew from.

These itinerant jesters became so popular at Jewish weddings that they became necessary fixtures despite the great disapproval of the rabbis and *khazonim*: “The main objective at a wedding was to bring joy, and it was not always clean. Furthermore the merrymakers’ actions often led to troubles for the community’s religious elders. However the merrymakers’ great popularity assured them their place for generations.”¹⁶ The *lets*’ singing at a wedding often duplicated the *khazn*’s duties. And because the *lets* was not considered a member of the clergy like the *khazn*, who led the synagogue prayers, he was allowed to sing songs (often his own compositions) that were quite ribald.

Sometimes the *khazn* was able to convince the rabbis to pass an edict barring the *lets* from entertaining at a local wedding. These requests for barring the *letsim* were usually driven by economics. Unsurprisingly, a strong rivalry between *letsim* and *khazonim* arose.

Over time the profession of the *lets* evolved into those of the *marshalik*, the wedding marshal or master of ceremonies, and the *batkhn*, the wedding bard. These names were sometimes used interchangeably with *lets*. From the written evidence, it appears that these various occupations gradually melded into that of the klezmer, a term popular from the eighteenth century through today. The word *klezmer* is derived from the Hebrew words meaning “vessels of music,” and there is a great deal of confusion about when the term klezmer began to be used to denote the Jewish musician rather than the instrument being played.

It seems that the term *lets* was used fairly exclusively to refer to the Jewish musician in Central and Eastern Europe as late as the sixteenth century. By the seventeenth century there are written

sources that use the term klezmer instead of *lets*. But it was not until the nineteenth century that the word klezmer or *muzikant* (musician) was used fairly exclusively to represent the Jewish folk musician, while the word *lets* meant only the wedding jester.

In addition to the *shpilman*, the *lets*, the *muzikant*, and the klezmer—who were all called *frayd-bashafers* (Yid.: joy creators)—some Jewish musicians in the late seventeenth century could trace their heritage to the *marshaliks*. When *Purim* plays and other plays based on biblical stories became popular among German and Polish Jews during the German Renaissance in the late sixteenth century, Jewish musicians often performed during and after the play. These plays were the earliest expressions of Yiddish theater. The plays provided work for the *klezmerim*, who accompanied the actors on stage, as they paraded through town, and when they were invited to private homes. Jewish musicians also often performed during and after the play, presided over by the *marshalik*. Both during intermissions and the play itself, the *marshalik* would make satirical comments on the characters' motives and perform doggerel rhyming songs, often accompanying himself on the hurdy-gurdy. At weddings he would make sure that the entire wedding celebration was done both according to local Jewish tradition and the specifications of the bride's and groom's families. He also made sure that the various events were concluded in a timely manner and that the *lets* (or *batkhn*) and the *klezmerim* were doing their jobs.

Among these musicians was a folk bard who concentrated on song and story: the *batkhn*. He consoled the people by reading passages of the *Toyre* and *Talmud*, and by singing moralizing songs. His often semi-improvised rhyming poems were called *batkhones* or *shtey-gramen* (Yid.: stand-up rhymes), in which he combined the waggery and witticism of the *lets* with the leadership of the *marshalik* and the sharp intellect of the Talmudic scholar. He often recited or sung his *batkhones* unaccompanied, but sometimes was joined by a klezmer or accompanied himself.

The *batkhn* was also very adept at poking fun at the wedding guests using *Toyre* and Talmudic references and by doing impersonations, dances, and telling ribald jokes about them. Of course, the rabbis complained about this offensive, shameful humor, which led to barbed exchanges between rabbis and *batkhnim*.

The *batkhn's* craft was honed and requested most at Jewish weddings, where he was the master of ceremonies and played an integral part in preparing the bride for her wedding vows during the pre-wedding ceremonies of the *bazetsn* (sometimes known as the *baveynen*), *bazingen*, and *badekn*. His songs moved everyone from a melancholy tone to exultation. And at the *khosns tish* there were songs of seriousness, farce, and wit. During the celebration, the *batkhn* (sometimes playing an instrument as well) entertained the newlyweds and guests with jokes, songs, and rhymes. When it was time to present the wedding gifts from the guests, he entertained with rhyming and nonrhyming verse both dignified and doggerel during the *droshe geshank* ceremony.

After the debilitating Thirty Years War (1618–1648) and the cataclysmic Chmielnicki pogroms (1648–1649) the rabbis of Central and Eastern Europe imposed even stricter ascetic edicts on the Jewish community. The consensus of many rabbis at this time was that the Jews were partly to blame for these tragedies because they had strayed too far from the moral values and teachings of the *Toyre* and *Talmud*. Pious asceticism spread and influenced all aspects of Jewish life. Subsequently, many Jews, particularly in Poland, were in no mood for the jesting and singing of the *letsim* and *marshaliks*.

Despite the plethora of hindrances decreed by the rabbinical and Christian authorities against all itinerant Jewish entertainers, there are numerous examples of wandering Jewish musicians in Moravia, Bohemia, Poland, and Germany who managed to ply their skills. One such example tells us

of all kinds of Jewish entertainers (magicians, jugglers, balancers, caperers, organ grinders with monkeys, dancers, and musicians) frequenting the Leipzig fairs that were held once a year from 1668 to 1764. These musicians came from such cities as Amsterdam, Krakow, Lublin, Lvov (Lemberg), Leszno (Lissa), Leipzig, Berlin, Dresden, Frankfurt am Main, Dessau, Breslau (Wroclaw), Prague, Furth, and others.

Unfortunately, by 1745, the religious and secular musical life of the Prague Jews came to an end: Empress Maria Theresa issued an order expelling all the Jews from Bohemia. Three years later the Jews were allowed a ten-year reprieve. However, the damage had been done. Joseph II, an admirer of Rousseau and Voltaire, ruled from 1765 to 1790, and abolished many of the limitations his mother had imposed on the Jews, opening schools and universities to them, and accepting them for military service. But he also forced them to adopt German family names, establish secular schools, and cease using Hebrew and Yiddish in all business transactions. These measures assisted in displacing Yiddish as the vernacular and encouraged assimilation; as a result, many facets of Jewish culture began to disappear. By 1854, there were only ten *klezmerim* left in Prague.¹⁷

The Jewish Enlightenment, or Haskalah in Hebrew, further hastened the loss of Jewish Musical life in Western Europe. The Haskalah movement was founded by the German Jew Moses Mendelssohn (1729–1786), who believed that the Jews who had been living for almost a thousand years walled in their ghettos should free their education of its shackles and strive for full civil emancipation. He felt the Jews were languishing under the yoke of the rabbinical authorities as well as the yoke of the Christian kings, feudal lords, and the church, so he resolved to lead “the Jews out of the narrow labyrinth of ritual-theological casuistry onto the broad highway of human culture.”¹⁸

Mendelssohn and his devotees believed that the vernacular of Jews living in German lands should be German rather than Yiddish. Almost everyone and everything associated with spoken Yiddish, including the Yiddish songs and homilies given by the *lets* or *batkhn* and eventually klezmer, was to be suppressed to some degree. German Haskalah ideology viewed spoken Yiddish as “a badge, offensively recognizable to Gentiles, which advertised blatantly the cultural inferiority and pariah role of the Jew.”¹⁹ Its proponents besmirched Yiddish as a corrupt jargon, one they felt assisted in the continued abasement of European Jewry. Their vehemence had a lasting effect: even on the eve of World War II, many German, Austrian, Hungarian, Bohemian, and Moravian Jews felt culturally superior to their Yiddish-speaking brethren in Eastern Europe.

As Western European Jews became less religious and more emancipated, the function and style of music that the klezmer performed at weddings, engagements, and other celebrations shrank in popularity. (Ironically, Moses Mendelssohn’s grandson Felix (1809–1847), who was brought up Protestant, wrote the famous “Wedding March” that became the standard tune for many Jews and Christians.) Consequently, it became more difficult for the *klezmerim* to find work among their brethren. Thus, after six hundred years of klezmer music in Central Europe the Haskalah succeeded where the rabbis’ religious edicts did not. There was no more employment for these Jewish performers: “They are just simple beggars and charity rattlers . . . they take comfort and charity from women when it should really go to our local poor . . . their art has a harmful influence on the public, particularly the youth . . . and their noise and immodest antics will only call attention to the gentiles and provoke their anti-Semitic feelings.”²⁰

By the middle of the nineteenth century the *batkhn*, *lets*, *marshalik*, and klezmer had nearly disappeared in Germany, Austria, Moravia, Bohemia, and Holland. However, they continued to flourish

in the Yiddish speaking centers of Eastern Europe—Poland, Slovakia, Lithuania, Romania, Carpathian-Hungary, Ukraine, Belarus, and Russia.

The klezmer had become an indispensable part of all Jewish celebrations (particularly weddings) in Eastern Europe, a situation that lasted through the eve of World War II.

In Eastern Europe, Jewish daily life was also undergoing major religious and cultural changes and these affected the klezmer as well. After Poland was partitioned in 1772, 1793, and 1795 between Russia, Prussia, and Austria, the Haskalah spread quickly to Galicia, then the easternmost region of the Austrian empire, where the Jews were treated better than in the rest of partitioned Poland under the rule of Austria's King Joseph II, who relaxed many restrictions and governed them rather mildly.

As the Haskalah movement grew, another Jewish philosophical movement attracted its own fair share of adherents—as well as vitriolic opponents. The *khasidim* were devotees of the *khasidic* movement, founded by Israel ben Eliezer, the Baal Shem Tov (c. 1700–c. 1760). Born in Mezritsh, Poland, in the Carpathian Mountains, the Baal Shem Tov was a healer, herbalist, and informal preacher who was able to have conversations with learned rabbis, simple Jews, and non-Jews alike. He never wrote anything down, but his teachings and folktales were transcribed by his disciples, who helped to spread his philosophy. He found little solace in the caustic *Toyre* and Talmudic scholarship and ascetic discipline stressed by the great rabbis of the day, led by Rabbi Elijah ben Solomon Zalman, better known as the Vilna Gaon. Instead, the Baal Shem Tov taught that there were no divisions between sacred and secular. God permeates everything: inanimate objects, plants, living creatures, and man. Rejecting asceticism, the Baal Shem Tov emphasized joyfulness. He wrote: “Our Father in Heaven hates sadness and rejoices when His children are joyful. And when are His children joyful? When they carry out His commandments.” The most direct way one could communicate one’s joy to God was through prayer, which removed any barrier between God and man if it was thorough. Thus prayer filled with song (and dancing during celebrations) became the most essential way of reaching *dveykes*, adhesion to God.

Some *khasidim* borrowed folk melodies and songs from their non-Jewish neighbors and created *nigunim* with and without new text. Two of the more famous non-Jewish tunes that became part of the *khasidic* repertoire are the Lubavitch *nign* “Napoleon’s March,” which is based on the melody of the French national anthem the “Marseillaise,” and the kalever “*kalever Nign*,” which is derived from a popular Hungarian song.

The first time I heard the “*kalever Nign*” I was traveling in eastern Slovakia near Velki Kapusany with a group of Hungarian Rom. To my astonishment they sang the song with the Hungarian and Hebrew words. I asked them where they had learned it, but all they remembered was that it was a “holy Jewish song from a healer.” Another time, in Satoraljaujhely in eastern Hungary, I met some Rom who knew the melody and words as well. They told me that they had learned it while playing at Jewish celebrations before World War II.

Besides incorporating and recreating indigenous folk tunes, the *khasidim* also composed their own *nigunim*, and *rabeim* such as the Belzer, Bobover, Buhusher, Bratslaver, Moditzer, Vizhnitzer, Stefuneshter, and Stoliner became well-known in the process. Other *khasidim* were famous for their musicianship, and a few even had their own court *kapelyes* (bands), which generally only played at celebrations for the *rebe* and his followers.

The *khasidim* left an indelible mark on the klezmer world with their impassioned singing and playing—both of which were sometimes improvisational—as well as with their dancing. Their songs and dances helped make up what Walter Zev Feldman calls the “core dance repertoire,” which had

three sources: 1) older Central European dance music, which by the nineteenth century had largely blended with 2) dances based on the Ashkenazic prayer modes and *khasidic nigunim*, and 3) Greco-Turkish dance music.²¹

Besides the typical violin, clarinet, and bass, some *khasidim* in the nineteenth century played the *tsimbl* (cymbal, hammer dulcimer). The *tsimbl*'s origins lie in the ancient psaltery. The idea of the beaten psaltery or dulcimer probably came first from China, then went to India and gradually moved westward into Iran, where it was called *santour*. In Greece the instrument was called *santouri*. In the late Middle Ages the instrument was quite popular in Germany, Switzerland, and Bohemia, where it was called *Hackbrett* in German. It was trapezoidal in shape, with many strings tuned chromatically sloping alternately to left and right, which made it easier for the wooden hammers (beaters) to hit them. These hammers often had wound thread around them to help dampen the shimmering *tremolando* (It.: quavering) sound. The smaller *tsimbl*, the one used by most *klezmorim*, was held by straps hung over the shoulders and could be played while standing and walking, especially during the processional and recessional of a wedding. The most developed *tsimbl* is the one the Rom still play in Hungary, Transylvania, Moldavia (Romania), and Carpathian Ukraine. Galician Jews in the early eighteenth century introduced the *tsimbl* to these regions. The large *tsimbl* known as the *cimbalom* that is played in these regions today is much larger than the one played by the *klezmorim* in the nineteenth and early twentieth centuries. It is approximately thirty to thirty-six inches wide and stands two to two-and-one-half feet from the ground. It has a damper pedal (like the piano). Those who played a *tsimbl* without a damper pedal used their elbows to dampen the ringing.

The *tsimbl*er could create a haunting drone under the sonorous sounds of the violin or could solo with the accompaniment of the bass or viola. The *doyne*, *volekhl*, and *taksim* were three pieces particularly well-suited to the *tsimbl*-violin combination.

The *doyne*, or in Romanian, *doina*, was a *rubato*, a semi-improvised melody that was the cornerstone of the Romanian klezmer repertoire. In this listening piece, the klezmer showed off his virtuosity through his improvisation and *fioritura* (It.: musical ornamentation), imitating the *coloratura* of the *khazn*. This expressive and plaintive melody was often played during the *bazetsn*, or for the newlyweds and their parents while they dined. The folktale behind the melancholy tune told of a shepherd's grief upon finding that he had lost his flock, and how he took out his *nai* (Rom.: panpipe) and played this lament. Gradually, as the sheep responded and returned, the melody segued into a lively ecstatic *bulgar*. Today the playing of at least one *doyne* in a klezmer concert is a must and is often the highlight of the performance. *Klezmorim*, especially clarinetists, love to display their playing skills and sing the "Jewish blues" through the *doyne*.

The *volekhl* (Yid.: a little Wallachian) originated in the Romanian province of Wallachia and was similar in musical style to the *doyne*. It had a tetrachordal scale similar to that of the *doyne* (d-e-f-g[#]-a-b-c-d) and became a prayer melody sung in several synagogues in Moldavia during the High Holy Days after the Baal Shem Tov visited the synagogue in Piatra Nemț on Yom Kippur eve. In commemoration of the pogroms that were inflicted upon the Jews in Wallachia between 1456 and 1462, the Baal Shem Tov sang a *volekhl* to the *Yaaleh V'yavo* (he will rise and he will come) prayer, using the 3/8 triple meter common to the Romanian *hora*.

The *taksim* was another kind of display piece that utilized improvisation mixed with *fioritura*. It derived from Arabic music and became popular in Romania through Turkish influence. It was part of the klezmer's repertoire during the nineteenth century but by the twentieth century most *klezmorim* played the *doyne* instead.

After a plaintive *doyne* the *tsimbler* often went immediately into a melodic, rhythmic, and percussive lead in a *freylekhs* or *skotshne*. *Tsimbalers* were usually part of small klezmer string ensembles (violin and bass or cello) or performed as soloists. After World War I, the larger klezmer ensembles were primarily made up of some combination of woodwinds, brass, percussion, and a few strings, which made the inclusion of *tsimbl* nearly impossible. Despite its size, the *tsimbl* could not compete in volume with the brass instruments, and was difficult to tune. Today, very few klezmer bands include a *tsimbler*.

There were many noted *tsimblists* in the nineteenth and early twentieth centuries but the most famous was Mikhl Joseph Guzikow (1809–1837). He was the most admired klezmer in Europe of his day and perhaps of all time. He was born in Shklov, Belarus, to a family of *klezmorim*.

Much of the traditional klezmer music performed today is based on the music of the *klezmorim* in Belarus, Lithuania, Poland, Romania, Russia, and Ukraine from the late nineteenth century to the eve of World War I. The earliest sound recordings (1895), the published and unpublished sheet music, and the oral histories from *klezmorim* who lived at that time all help to give us a more complete picture of the klezmer and his increasingly complex world.

The majority of these *klezmorim* at the turn of the twentieth century lived in the Pale of Settlement, a territory in Czarist Russia established in 1805 that comprised 20 percent of the total area of European Russia. Nearly all Polish and Russian Jews (with the rare exception of some high school graduates, wealthy merchants, doctors, and ex-cantonists) were forced to live within this crowded (5.5 million Jews in 1900), economically depressed area of twenty-five provinces. Small villages, or *shtetlekh*, in which the Jews outnumbered the non-Jews, dotted the landscape of the Pale, parts of the Austro-Hungarian Empire, and Romania.

At most *shtetl* celebrations the klezmer's presence was assured, emphatic, and duly honored, and at a wedding his presence was nearly as important as that of the wedding couple. Most weddings were given by poor families. At poor weddings the *klezmorim* earned only a small amount of money from the bride's family. Most of the klezmer's earnings came from the guests, who "bought" dances to honor the newlyweds by approaching the *kapelmayster* (bard leader) or the *batkhn* and asking to pay for either one dance or several dances in a row to be played in front of the newlyweds. The *kapelmayster* or *batkhn* told the guests the cost of the dances and then the money was put into a *pushke* (alms box). The *pushke* often was attached to the belt of the youngest klezmer, who was sometimes no more than ten to twelve years old and was often the drummer. In *kapelyes* with a *tsimbler*, guests stuck the money in a *pushke* that hung either from the *tsimbl* or from the *tsimbler's* belt, thus explaining the saying, *Az du gibst tsu der tsimbl geyt di tantsn* (As one pays the *tsimbl*, the dances continue).²² After each dance the *klezmorim* stopped and the *kapelmayster* or *batkhn* would call out for another guest to honor the newlyweds or in-laws with a dance or two.

At a poor wedding the newlyweds' parents made sure to keep the *kapelye* happy—if not with money then at least with generous portions of food and drink. If the wedding lasted a week, all the food and drink helped to make up for the meager earnings. At a rich wedding the earnings were obviously better, but some hosts tried to save money and did not serve the *kapelye* the same fine food the guests were given. This disrespect often resulted in the *klezmorim* taking matters into their own hands, going to the kitchen where they quietly ate and packed food to take home.

Besides the wedding, the klezmer had to busy himself with all the pre- and post-wedding customs. Before the engagement was announced the bride's *nadn* (Yid.: dowry)—of which sometimes as much as a tenth was given to the *shtetl's* poor—had to be thoroughly discussed and agreed upon by the

perspective in-laws. Then with the help of the *shatkhn* (Yid.: matchmaker) the engagement agreement was signed by all and sealed by breaking in half a ceramic dish, with the groom and bride each keeping half. The *klezmerim* were then brought in to play for the *tnoim* (Yid.: engagement party). Each of the four weeks preceding the wedding had a special name: iron, copper, silver, and gold. During the first week the wedding clothes were sewn, special foods (honey cake, wine, chicken made with mead, etc.) were eaten, and the *klezmerim* played lively dances and a special upbeat dance called a *vivat* for the bride. During the last seven-to-eight days before the wedding neither bride nor groom were supposed to leave their homes. To help make the time go by, friends would visit and *klezmerim* would play at the homes of the engaged couple each night, except on the Sabbath.

The evening before the wedding the bride was led to the *mikve* accompanied by the *klezmerim* and close female relatives and friends: "And they would play in the other room while the older women drank and danced, sometimes—and not so seldom—until their heads spun."²³ That same evening the *klezmerim* played at both the bride's and groom's homes.

If the groom did not live in the same town as the bride then the *klezmerim* helped welcome him and his parents as they entered the shtetl. Sometimes they met the groom and his family at the train station, other times in a horse-drawn wagon. Occasionally the *klezmerim* received a small fee or a gift of bread called *beknbroyt* for coming to the outskirts of the shtetl and welcoming the groom. Sometimes the *kapelye* would split in two, one part going with the groom, playing at his *tish* and accompanying him to the *khupe*, the other half entertaining the bride as she prepared for the wedding ceremony, then accompanying her to the *khupe*. At the *khupe* the two halves once again joined together for the recessional and wedding feast activities.

On the wedding day itself the *klezmerim* were extremely busy. First there was the groom's *tish* and then the bride's *bazetsn*, *baveynen*, and *badekn*, all before the processional to the *khupe* began. Sometimes no music was played for the bride and groom as they marched (often with their heads bowed) towards the *khupe*. Other times the music was rather solemn, reflecting the religious significance of the wedding ceremony, the seriousness of the choices the bride and groom had made in embarking upon a new life together, and the general stress and fatigue the couple experienced from the wedding fast that had begun the night before. In Frankfurt, it was still the custom in the 1910s and 1920s to play *kol nidre* as the groom walked towards the *khupe*. One informant told me that at her wedding in 1925 the klezmer violinist, accompanied by alto horn, played a *zokekhts* based upon the *Utsanev-Tokev* prayer sung on *Rosh Hashone*.²⁴

After the groom smashed the glass with his foot everyone shouted "*Mazl tov!*" Immediately the *klezmerim* broke into a lively dance leading the guests to either the local inn or the home of the bride, a wealthy relative, or family friend. As the wedding couple left, wheat or corn kernels were sometimes thrown at them as a symbol of fruitfulness. Other times, money was thrown for *tsdoke* to be later picked up by the poor in the town. And if the wedding took place in winter and there was snow, children would throw snowballs at the newlyweds just for the fun of it:

The music was also heard in the alleys. Men danced in the snow. The youngsters made snowballs preparing themselves for the moment when the bride and groom were led to the synagogue's courtyard. In the street you could hear *chasidic nigunim* being played. Reb Shlomo Klezmer's fiddle cried, while the *kapelye* with his son Berl on bass,

Abramtche on clarinet, Shepsl Klezmer on *sekund* and Pesach on fiddle all let loose so everyone could hear.²⁵

When the newlyweds came to sit with the rest of the guests one of the first dances that was offered in their honor was the *koyletsh tants*—a dance in which a man or a woman dances while holding a special large round *khale* baked for holidays and weddings. Afterwards the blessing over the challah was said and everyone tasted the *koyletsh*. Then out came the *goldene yoyikh* (Yid.: gold broth), usually chicken soup, the first substantial food the newlyweds had eaten in twenty-four hours.

During the party, family and friends gave speeches and toasts while swigging wine and whiskey and eating many delicious dishes. If the wedding was given by a rich family it was the custom to invite the poor and set a lavish table for them. Again, this custom originates from the *mitsve* of giving *tsdoke*.

While the people were feasting, the *klezmerim* (often just the violinist with bass or *tsimbl* accompaniment) played slow *tish-nigunim* or *gaguyim-nigunim* (longing, yearning songs). Afterwards the *batkhn* who was supervising the wedding celebration got up on a table and conducted the *droshe geshank* in a loud voice with the help of one or two of the *klezmerim*. It was the *batkhn*'s responsibility to keep things moving; if a *batkhn* wasn't present, the responsibility rested upon the shoulders of the *kapelmayster*. A wedding could function well without a *batkhn* but not to have at least one klezmer was a great shame.

During a wedding the *klezmerim* might perform over fifteen styles of dances, not all of which cost the same or had the same honorific value. The *sarver tants*, in which the waiters danced in front of the bride and groom with a special plate of food, cost less than the *mekhuteneste tants* (Yid.: in-laws' dance) danced by the new mothers-in-law. Because there were so many dances (some so new the guests were unfamiliar with the steps), some weddings had a special dance instructor who lead and taught the old and new dances. In the following reminiscence, one of the *klezmerim* was also a dance instructor:

There were two *kapelyes* in Lublin, one lead by Shpielfogel who played the violin and the other lead by Rakhmiel, whose *kapelye* was the better of the two. Rakhmiel played the flute while the other instruments in the *kapelye* were violin, trumpet, drum, and bass. The trumpet player was also a good dancer and sometimes in the middle of a piece he put his trumpet down and led a dance if the guests were having trouble remembering the steps. And even though mixed dancing was not allowed he stood in front of the tables and taught the women how to dance a *sher* or a *mazurka*. The trumpet player loved to dance so he knew all of the latest most popular dances as well as the traditional ones. Once after the older guests went home he showed the young people how to dance the *shimmy*. I can only imagine what a hilarious scene it would have been if the grandmothers would of tried dancing the *shimmy*.²⁶

Despite the klezmer's importance at a Jewish wedding, his social standing in the shtetl was rather fluid, and sometimes his *yikhes* was just a rung or two higher than the local *treyger* (Yid: porters). Playing music generally paid poorly, thus making it difficult for the klezmer to provide for

his family. *Klezmorim* were looked upon as not being close followers of or learned in the *Toyre* and *Talmud*. And to compound matters, even though *klezmorim* traveled less at the turn of the twentieth century than they had in the early nineteenth, the impression of them being usually away from home still stuck, leading to suspicions and rumors that they fraternized with all types of unsavory people like drunks, thieves, smugglers, gamblers, *proste goyim* (Yid.: vulgar gentiles), Rom, and loose women whom they met at the inns they slept in or the taverns they stopped at. Finally, to make the shtetl public even more apprehensive and wary, the *klezmorim* even had their own argot—*klezmer loshn*²⁷—which they used at both Jewish and non-Jewish festivities. The *klezmorim* used this argot specifically so they could speak in secret about the people they met traveling and the people for whom they played, discussing the host, guests, food, and pay in language filled with sarcasm, disdain, humor, and sexual innuendo.

For many of the Polish-Russian *klezmorim* who served in the Czarist army, joining the military band both saved their lives and changed their musical lives. Those who were string players learned to play a wind instrument and also learned to read and arrange music. The klezmer violinists, used to being the leader of the band and only playing melody, usually became trumpet players. After being released from the army some of these *klezmorim* were able to parlay their new musical talents into better paying jobs, such as playing in the *pozharne komande* (Yid.: fire brigade), playing in orchestras, and teaching music to children whose parents (Jewish and non-Jewish) could afford private lessons. Their years of playing military music on brass and woodwind instruments also changed the makeup of the klezmer bands in Europe in the late nineteenth century, whose woodwind-and-brass sound (sometimes led by a violinist) would cross the Atlantic and go on to influence the repertoire and makeup of the klezmer bands that performed in America. The ensembles could be as large as fifteen musicians using a combination of these instruments: violin, cello bass, clarinet, flute, piccolo, cornet, trumpet, trombone, alto, tuba, snare and bass drums, cymbals, and woodblock.

While the *klezmorim* in the Czarist army performed marches, waltzes, and other Russian musical genres, there were *klezmorim* in Romania and in the Ottoman Empire whose repertoire represented more of a Near Eastern sound. In Constantinople, there was a significant Ashkenazic minority living among the much larger Sephardic community. Some of these Ashkenazim were ancestors of those who came from Ukraine and Poland seeking refuge during the Chmielnicki pogroms (1648–1649) and the Great Deluge War. Others came at the end of the eighteenth century searching for better economic opportunities, while still others had been traveling through on their way to Palestine and stayed.

Constantinople was the nexus of several major trade routes that went north to Odessa via the Black Sea, west to Vienna via the Danube River through Galati, Belgrade, and Budapest, and south to Jerusalem. For the Jewish musicians who lived in Constantinople between the mid-nineteenth century and the beginning of World War I, these trade routes gave them easy access to a variety of places, and traveling these routes enabled them to pick up new tunes (particularly from the Rom musicians who traveled the same routes) and teach them to others.

As stated earlier, one of the three major sources of the klezmer's core dance repertoire was Greco-Turkish dance music. The Middle Eastern modes were already familiar to the klezmer (from synagogue prayers), as was the improvisational melismatic singing and playing exhibited in many of the tunes. By the beginning of the nineteenth century the repository for all of this mixing, exchanging, and borrowing of Greco-Turkish tunes was the region of Moldavia/Bessarabia, where the music was infused with the repertoire of the Rom *lautari* (Rom.: folk musician). Dance tunes such as the *honga*, *serba*,

zhok, and *bulgarish*, and display tunes such as the *terkishe freylekhs*, *terkishe gebet*, *volekhl*, *dayne*, and *taksim* now formed the core of the Romanian-Turkish klezmer sound.

Traditional klezmer music performed today can be placed under two broad genres of musical styles: the Polish-Ukrainian sound (with some Belorussian, Slovakian, and Russian influences) and the Romanian-Turkish sound (with some Hungarian, Galician, and Carpathian-Ukrainian influences). The capital of the Polish-Ukrainian sound was Barditshev (Berdiciv, Ukraine), where near the end of the nineteenth century there were over fifty *klezmerim*. Among these fifty were several klezmer *virtuosi* who led *kapelyes* that became legendary throughout Ukraine, parts of Poland, and Russia. The capital of the Romanian-Turkish sound was Yas (Iasi, Romania), which from the turn of the twentieth century through the eve of World War II was the home of several *virtuosi* and their bands famous throughout Moldavia and Bessarabia.

Up until the nineteenth century and the introduction of woodwinds and brass, most klezmer bands consisted of strings (violin, cello, bass, and *tsimbl*), percussion (Turkish drum, cymbals, and wood block), and some plectrum instruments (mandolin, *bandura* in southwestern Ukraine, and *cobza* in Bessarabia). Even as the clarinet began to grow in popularity in the last decades of the nineteenth century, the violin remained the favorite of the Jews. The violin's sonority was closely identified with the human voice.

The klezmer violinist was an extension of the *khazn's* voice: "The klezmer *krekht* from the neck down and the *khazn* from the neck up."²⁸ The klezmer's ability to imitate the crying, ululating, moaning, and laughing cantorial techniques he had heard since he was an infant was shaped into specific klezmer ornamentations. The klezmer's conservatory was the synagogue, his lessons the daily prayers, and his concerts the Jewish holidays. According to the *khazn* Abraham-Moshe Bernshteyn (born in Vilna, 1866–1932) the *krekht* was the cornerstone of Jewish music: "It was an outbreak of estatic joy. It was the source of exaltation and spirited pleasure for the masses of Eastern European Jews."²⁹

There were many fine klezmer violinists in the nineteenth and beginning of the twentieth centuries, but only a few reached such renown that legends were created around these virtuosi. Some of these famous violinists were "Pedutser" (Aron-Moyshe Kholodenko) (1828–1902), "Alter Tchudnover" (Alter Goyzman) (1846–1912), "Stempenyu" (Yosele Drucker) (1822–1879), and Wolf Tcherniowski (1841–1930). To have any one of these violinists at a wedding or some other affair said to the Jewish community that this was not just any ordinary celebration.

These and other famous Jewish violinists became household names in many Jewish communities. As a result, by the turn of the twentieth century the violin had become known as the Jewish instrument, so much so that if a family could afford it, violin lessons were given to all the boys in the family. "My son the violinist" were the words many Jewish parents proudly declared to their family, friends, and acquaintances—only to be transformed into "My son the doctor," two generations later.

Whether a young boy learned from his father or was sent away to another teacher, the core techniques of klezmer music could not be learned from any kind of methodology or manuscript book, but only through listening, watching, and mimicking. To execute the playing of any klezmer tune or to make an adopted melody (Ukrainian, Polish, Ruthenian, Romanian, etc.) more klezmer-like, the klezmer had to have the knowledge and ability to incorporate the *dreydlekh*, the "twists and turns" of klezmer's ornamentation, into the tune.

The core *dreydlekh* were the *glitshn*, *krekhtsn*, *kneytshn*, and *tshoks*, the vertabrae of all klezmer music. The *glitshn* (Yid.: slippery, sliding areas) were *glissandos* that the klezmer, particularly the

violinist, used. He slid his finger from the base note played to the top note that ended the scale. Usually this was done rapidly. The *krekhstn* (Yid.: groans, moans) were moaning, achy long notes that gave klezmer music its distinctive sound. The *krekht* was used often by the violinist and clarinetist to evoke a feeling of lament. The *kneytshn* (Yid.: fold, wrinkle, crease, crumple) were short notes that had the achiness of the *krekhstn* but were swallowed sharply as if squeezing the tip of the sound. The *tshoks* (Yid.: lavishness, splendor, bluff, swagger) were notes that were “bent” (notes that are purposely not in concert pitch but just slightly under or over the actual note) and had a laugh-like sound that was more cackle than giggle. Finally the *flageoletts* (It.: small flute) were the harmonic tones that the klezmer played generally on the violin. The use of the *flageoletts* allowed the klezmer to create rapid whistling sounds that evoked a celestial feel.

Incorporated into any tune the violinist played, but especially evident in display pieces like the *doyme*, *volekhl*, or *zokekhts*, these *dreydlekh* gave klezmer its unique Jewish emotion. The lofty respect the klezmer violinist received from audiences everywhere he traveled cannot be minimized. His music was a form of therapy before music therapy ever became an academic subject, as suggested by this statement: “Many Jews found solace from studying the Torah; the klezmer violinist gave solace by singing the Torah.”³⁰

Two of the leading Jewish musicologists of the twentieth century, Arno Nadel³¹ and Abraham Z. Idelsohn, each had his own set of criteria he used to define the components of a Jewish melody. Nadel said there were seven criteria found in the Jewish repertoire, though not all tunes met all seven:

1. A recitative and melismatic quality to the melody.
2. The melody was based upon a diatonic scale.
3. The rhythm was strong and often anapestic (the first two notes were accented and short, followed by a long note).
4. The melodies incorporated fifths and octaves.
5. The melody was meditative.
6. The melody mixed different voices.
7. The melody incorporated improvisation.³²

Idelsohn said, “We see that just as the Jew, being of Semitic stock, is part of the Oriental world, so Jewish music—coming to life in the Near East—is, generally speaking, of one piece with the music of the Orient.”³³ *Shteygers* (Yid.: modes) formed the basis of most of the klezmer repertoire. Their main musical property was the use of variant scales based on the Dorian (d e f g a b c d) and Phrygian (e f g a b c d e) tetrachordal modes.

The following four *shteygers* gave klezmer music its distinct Semitic orientation and were identified by Idelsohn by the name of the Sabbath prayers the melodies were sung to. The *Ahava-Raba* is known as *fiyegish* among *klezmerim* today. It was similar to the Phrygian, but with a permanent raised third. Sometimes the occasional raising of the penultimate note in the musical phrase creates another augmented second (e f g# a b c d# e). This scale has a distinct Arabic feel and is sometimes known as the Gypsy or *Hedjaz-Kar* mode.

The *Mogn-Avos* mode was based on the Dorian scale but with a flatted seventh. The *Ahava-Raba* and *Mogn-Avos* modes were combined to create the scale known as *Mishebeyrakh* or sometimes called *Ov-Horakhamim* (d e f g# a b-flat c# d). Much of the southern Ukrainian and Romanian

klezmer repertoire utilized this mode, which was sometimes referred to as the “Jewish” scale by both *klezmerim* and non-Jewish musicians.

The *Adonay Moleokh* mode was based on the medieval Greek Lydian mode. It is a major scale (c d e f# g a b-flat c) except that the seventh note is flatted and is a whole step below the tonic. Many *khasidic* melodies from sects in Galicia (Moditzer, Ger, etc.) composed *nigunim* in this mode.

Thus the root of klezmer music—what made it sound “Jewish”—was not to be found in the folk music of Central or Eastern Europe but in the meditative chants and prayer music of our Middle Eastern ancestors and neighbors. Abraham came from Ur, not from Ukraine.

The klezmer’s repertoire during the interwar years (1920–1939) still consisted of many of the traditional wedding melodies, dances, military marches, and light classical overtures. But it was significantly changed, too. The popularity of Yiddish theater, from both the theatrical troupes based in Eastern Europe and those from America, was on the rise. Sheet music and recordings were increasingly available. More people had access to radios and listened to popular European and American tunes. Yiddish films from America and Eastern Europe were screened. And some Jews now had the means to travel back and forth from the New World to the Old World. All of these factors assisted in creating a cauldron of new Yiddish music.

Yiddish songs like “*Rumania Rumania*,” “*Mayn Shtetle Belz*,” “*Papirosn*,” and “*Vi Zeynen Mayne Zibn Gute Yorn*” were all written in the United States, yet became very popular among Jews in Central and Eastern Europe during the 1920s and 1930s—so popular that many Jews and Rom I met in Eastern Europe who sang or played these tunes thought they were originally from their own countries.

Although the advent of Yiddish theater, film, and wine cellar cafes provided more performance venues for the klezmer in the larger towns and cities, the majority of *klezmerim* lived poverty-stricken lives until the final death knell of the Holocaust. One result of these more difficult economic times during the late 1920s through mid-1930s was the formation of a stratum of *klezmerim* who were forced to become beggars.

In some big cities in the 1920s and 1930s—such as Warsaw, Lodž, Kraków, and Wilno in Poland; Mukačero and Užhorod in Czechoslovakia; and Chisinău (Kishineu), Cluj (Napoca), and Černăuți (Czernowitz) in Romania—apartment buildings often had a window or small balcony opening onto a central courtyard, with usually just one dark narrow passageway leading out to the street. Sometimes paved with stone, or adorned with patches of grass and a lone tree growing in one corner, these courtyards were oases for the poor that inhabited these crowded dwellings. They provided a place for the children and adults to relax, and to find a glimpse of nature in a dirty urban environment. The tenants of these buildings were generally Jewish, and that often meant there was a *shtibl* (Yid.: small *khasidic* house of prayer) or *kheyder* (Yid.: traditional Jewish elementary school) adjacent to the courtyard, with a steady stream of boys and men coming in and out. The courtyards teemed with Jewish life: voices lifting in prayer or study, children playing, adults conversing or reading, women beating their carpets clean, dogs and cats roaming freely, and *klezmerim* playing and singing for their captive audiences.

During World War II, *klezmerim* performed in various ghetto ensembles, playing popular and Jewish music. They played for Yiddish theater, choirs, classes, and for public and private celebrations. But in the ghetto the klezmer was also relegated to begging in the streets with his instrument, if he was lucky enough still to have one. Instrumental and vocal music was a source of entertainment, therapy, and hope for all the Jews until the ghettos were liquidated.

Those *klezmerim* that managed to survive the ghetto and deportation to the concentration camps often found themselves playing in the camp orchestra. They still had to do their slave labor every day, but in addition some had to perform for the Nazis at their dinner parties and other social events. If they were lucky they received a little more food. Good musicians were not a plentiful commodity in the concentration camps, so the Nazis prolonged their lives a bit longer than many of the other prisoners.

Most of those lucky enough to find a short reprieve by playing in the camp orchestra were eventually murdered anyway. We do not know the exact number of *klezmerim* murdered during the Holocaust, but of the approximately four to five thousand *klezmerim* that lived in Eastern Europe before the war, approximately 90 percent of them perished. A significant number of *klezmerim* had immigrated to America and contributed to the rich klezmer and Yiddish popular music scene that existed from 1890 to the late 1940s. But the cradle of Yiddish culture that had nurtured Ashkenazic instrumental and folk song music for nearly one thousand years was all but wiped out. Those few *klezmerim* who survived and returned to their homes after the war found the Soviet Union's hegemony over the rest of Eastern Europe to be total, and for the most part, there was little interest in reviving any kind of Jewish life. They also found that professing one's Jewishness in any way was not advantageous and led to harassment by authorities.

Occasionally in the former Eastern Bloc one heard klezmer music and Yiddish folksongs live or on a record at the Jewish clubs established by the local governments with financial aid from the American Joint Distribution Committee, beginning in 1946. The music was also heard at private gatherings in Jewish homes; at *Khanike* and *Purim* celebrations in the synagogue; in the Yiddish theatres of Yas and Lodz, then Bucharest and Warsaw; at occasional Rom celebrations; at cabarets; and even at some Jewish weddings. But those *klezmerim* who came of age before the Holocaust found very few young Jews who were interested in learning how to play and sing Yiddish music.

Fifty years after the Holocaust, politicians and the Jewish communities began to accept and promote the revival of Yiddish culture in Eastern Europe and the former Soviet Union. It took only two generations for the revival of Jewish culture (often with few Jews participating) to resurface in the very countries where 6 million Jews were murdered. To be able to hear the occasional strains of klezmer music as I walk the streets of Eastern Europe where my ancestors once walked is both hauntingly beautiful and bittersweet.

Without the music the public didn't make a move. The klezmer who had long looked forward to the wedding played throughout with great pride and fanfare. His music rang throughout the *shtetl*. . . . The *klezmerim* demonstrated once again their magic by making the public sad and happy, as they had done in the past while filling the public's heart and soul with bliss.³⁴

Between 1880 and 1914, nearly one-third of East European Jewry, most from Czarist Russia and Poland, emigrated from their homelands, the majority to America, in the largest movement of Jews since the Spanish Inquisition. The majority of the Jews that came to America settled on the Eastern seaboard, primarily in New York City. Between 1880 and 1924, approximately 2.5 million Jews arrived from Eastern Europe. Among them were many klezmer musicians. Most of these musicians had to find

some other kind of work along with whatever they could find playing music to supplement their incomes. Some klezmer musicians learned to play American popular music or became classical musicians. Those that found work playing klezmer (and other ethnic music like Greek, Romanian, Polish, and Russian) performed in the Yiddish theater, in the bungalow colonies in the Catskills, and in the catering halls playing for dances, weddings, and bar mitzvahs.

The Great Depression began in 1929, and there was less money to hire *klezmerim*, buy klezmer recordings, and produce klezmer on the radio. The final death knell for klezmer music for most Jews in America came after World War II. The Yiddish world was in turmoil. With the destruction of nearly 90 percent of East European Jewry, the spigot that had supplied American immigrant Yiddish-speaking communities with fond memories, opportunities to exchange cultural ideas in the arts, and letters and visits from families and friends was all but shut off. Many survivors felt guilty, as did a good portion of American Jewry for not being able to do much for their brethren during the war. Yiddish culture reminded these immigrants and their children of a world they wanted to forget because it hurt too much to remember. They now needed to identify not with a ghetto culture perceived as weak and victimized, but with a fresh vibrant Hebrew culture. After Israel's War of Independence (1948), when Israel defeated the surrounding Arab countries, Jews throughout the world felt proud to be Jewish again, and had an independent homeland of their own—a homeland where the Israeli Jew could be religious, secular, or everything in between without being pressured to assimilate into the gentile world.

Though by the 1950s the heyday of klezmer had already passed, a significant core of immigrant Jews (mostly in the New York region) still enjoyed listening to the Yiddish repertoire. Those klezmer musicians who kept playing into the 1950s found plenty of work because there were so few of them in number and they had already established a following from when they played in the 1920s, 1930s, and 1940s. The most noted klezmer artist who was still revered, still recorded, and still heard on the radio was the clarinet virtuoso Dave Tarras.

Some *klezmerim* did change along with their audiences' tastes and learned to play swing, Broadway, Latin, classical, and other American pop styles; but just being proficient was not good enough, as there was plenty of competition from the non-Jewish musicians. Those *klezmerim* who had played classical music in Eastern Europe as part of their wedding repertoire found the same or similar tunes when they played in a symphony orchestra in America. And though some jazz melodies made it to Eastern Europe by way of recordings or sheet music, most *klezmerim* were not as familiar with this genre of music as they were with classical and thus could not get work in jazz and swing bands as easily. A few first- and second-generation *klezmerim* kept up their chops by playing Jewish club dates in the Catskill resorts and in the Yiddish theater, which by the early 1950s would all but cease to exist but for a few venues. Those who played the Jewish club dates found themselves playing mostly American music and a little klezmer at weddings and *bar mitsves* except when employed by the *khasidim*, who only had Jewish music at their celebrations.

One exception was a Jewish clarinetist who lived not in New York but in Los Angeles and who, became as famous as Naftuli Brandwein, Tarras, and Sid Beckerman to Jews and non-Jews across the country, if not more so—Mickey Katz (1909–1985). His Jewish recordings sold more than any other at the time and were listened to by many of the klezmer revivalists and their parents in the 1950s and 1960s, thus helping to maintain the link (however thin) between those who came of age with klezmer prior to the Holocaust and the post-Holocaust generation. Mickey Katz was able to play his style of

Jewish music into the mid-1960s, when most of the other klezmer musicians had retired a decade earlier. Besides being a virtuoso clarinetist, Katz was also a great arranger. His repertoire was innovative and his lyrics were jocular and acerbic. His Jewish parodies of American popular songs sung in English, Yiddish, and “Yinglish” made people laugh at their Jewish selves.

Tarras, Sam Muziker, the Epstein Brothers, and Brandwein in the 1950s played on the East Coast primarily at casuals, hotel resorts, and rarely, if ever, a concert. Katz, however, toured the country and played concerts to packed Jewish venues in big and small cities. Immigrants, their children, and Holocaust survivors came to be injected with a little *yidishkayt* and to experience a piece of the Yiddish theatre and klezmer world that had all but vanished. It was Katz’s own special brand of American klezmer music: “In my band we were all studio musicians, all Jews. We could only be what we were, a fresh flavor, the American sequel to the klezmers of Eastern Europe.”³⁵

For the *khasidim* in America, *yidishkayt* was part of everyday life. After the Holocaust those *khasidim* who survived in Europe found refuge and rebuilt new *khasidic* dynasties, primarily in Brooklyn. The three most important items the *khasidim* brought with them on the ships to America were Yiddish, their religious practice, and folk culture. The shtetl wedding with all its rituals of preparation and celebration—which of course included the klezmer and *batkhn*—was transplanted to the synagogues and catering halls of Brooklyn, and gave much-needed employment to a few *klezmerim*, of whom some of the better known were the Epstein Brothers, Marty Levitt, Howie Leess, and Pete Sokolow. But even the strict Orthodoxy of the *khasidim* could not stop their traditional klezmer dances and *nigunim* from being influenced by American and Israeli culture. By the mid-1960s, acoustic contrabass was replaced by the electric bass guitar, the violin was replaced by the clarinet and saxophone, and the accordion was eventually replaced by the electric keyboards and electric guitar. The repertoire—with Hebrew text (rarely did they sing in Yiddish) from daily prayers—also became more Israeli and Middle Eastern-sounding. The dance tunes were repeated over and over with no improvisation, generally loud and fast with a driving rock-oriented backbeat.

By the 1960s klezmer music had mostly been relegated to the *khasidic* enclaves of Brooklyn and to Florida’s “condominium circuit.” Most first-generation American *klezmerim* had left the world of klezmer to pursue steadier work (some opened music stores), or had retired. Unlike the tradition in Eastern Europe where the son or nephew followed his father’s or uncle’s footsteps and became the leader of the family band, the immigrant klezmer in America discouraged his children from pursuing a career in any kind of music, especially klezmer. He wanted his children to be more financially successful than he, and to pursue a career that was not burdened with financial uncertainty and negative social stigmas.

As I traveled throughout Eastern Europe in the early 1980s—collecting field recordings, oral histories, and sheet music, and giving concerts in homes, Jewish clubs, and synagogues—I saw myself not as a reviviscent artist but rather as a transmitter of Yiddish culture. There had been a major rupture in Yiddish culture in Eastern Europe, but the culture had never been completely extinguished. Among the some 200,000 Ashkenazic Jews (those who officially declared themselves as Jews) living in the former Eastern Bloc countries (Czechoslovakia, East Germany, Hungary, Poland, Romania, and Yugoslavia) and the approximately 2.5 million Jews in the former Soviet Union (the majority of whom were Ashkenazim and lived in Russia, Ukraine, and Belarus, with significant minorities in the Baltic republics, Moldova, and Uzbekistan), some Yiddish culture remained alive. One subset of this culture was Jewish music.

Where was this music being performed? For starters, wherever there was an active synagogue or *shtibl*, I heard beautiful Jewish melodies. I heard these melodies in synagogues that had prayers three times a day, seven days a week; in synagogues that were opened only on the days the *Toyre* was read (Monday, Thursday, and *Shabes* mornings); in synagogues that were open only on *Shabes*; in others that opened just on the High Holy Days. I heard Jewish music at the Jewish clubs, at private celebrations (weddings, bar mitzvahs), funerals, and at peoples' workplaces and homes. Whether it was actual klezmer music, Yiddish folk or theater songs, or prayers (the DNA of all Ashkenazic music), these Jews had maintained a vital link with Jewish culture.

One way of saying the word "revival" in Yiddish is *emune-shtarkung*, which is a conjunction of the words *emune* (Heb.: faith, creed) and *shtark* (Yid.: strong). The Jews I met during my ethnographic travels were each in their own ways "faith strengtheners," each doing something to continue the thousand-year-old Ashkenazic culture of Eastern Europe. Some Jews affirmed their identity through daily involvement with both religious and cultural aspects of Judaism; at the other extreme were those whose sense of their own Jewishness was limited to blood and Jewish surnames. It was not a matter of revival but of continuance, which is in itself an accomplishment after the Holocaust. Thus, when I traveled in the Eastern Bloc countries and in the former Soviet Union I never considered myself a "revivalist" but rather a *bal-kulturnik* (Yid.: literally, owner of culture, or master of a culture), one who returns to his culture and transmits it to others.

The Orthodox and *khasidic* communities in the United States never stopped having Jewish music played at their celebrations (especially at weddings). Some would argue that the *khasidic* music played from the mid-1960s through today is not klezmer because it does not sound anything like the 78 rpm recordings made prior to World War II. In answer to that I would say that the klezmer music of the late nineteenth century played in Eastern Europe, with its particular instrumentation and dances, was quite different from the klezmer music played at Jewish weddings in Bohemia in the late sixteenth century. Was this not Ashkenazic instrumental music too?

What these klezmer musics from two different eras have in common with the *khasidic* music of today is the music of prayer. As klezmer clarinetist and mandolinist Andy Statman told me:

The klezmer tunes never died; they were and still are kept alive through *davening*. I live in a community where the klezmer tunes live on on a daily basis in the synagogue. The *chazan* will use elements of the *dozne* and other aspects of klezmer ornamentation to help express and evoke the deep spirituality of the prayer. The music used in prayers brought Jews closer to God. Klezmer music is just the child of *Khasidic* vocal music.³⁶

I take this a step further. Even though klezmer music—in the form we often define narrowly as Ashkenazic instrumental and dance music—became less popular in the United States in the years between the end of World War II and the 1960s, it had maintained itself in another form: in prayer, the liturgy sung and chanted in many synagogues across America. After all, klezmer melodies on an instrument were just an extension of singing the liturgy. Thus, for the young Jewish musicians in the mid-1970s to the early 1980s, playing klezmer music was not a true revival—a stirring up of religious faith among those who had been indifferent—but rather a return to a specific kind of cultural

milieu, one in which either their parents or grandparents had grown up. These *bale-kulturiks* recreated a specific kind of klezmer music that existed in East European Jewish culture during the mid-nineteenth century through the eve of World War II. They played music that was found in the few klezmer manuscripts and on the earliest 78-rpm recordings. Some of these early *bale-kulturiks* klezmer bands in the 1970s included Kapelye, The *Klezmorim*, The Klezmer Conservatory Band, and Andy Statman and Zev Feldman.

Some thirty years later there are more than two hundred klezmer bands (with many more recordings) throughout the world, including many bands in the former Eastern Bloc countries and Soviet Union. Today the *bal-kulturiks* klezmer scene is here to stay, is stronger than ever, and continues to grow, attracting more and more musicians and audience members. Whether the klezmer musician is a traditionalist, extolling the beautiful, haunting klezmer melodies of the nineteenth century like Zev Feldman or is composing “new” Jewish music that incorporates klezmer nuances like John Zorn, there is room for everyone under the expansive klezmer canopy.

Notes

1. Yitzhak Ivri, “*Klezmorim*,” *Sefer Kehilat Ostrolenka* (Tel Aviv: Association of Former Residents of Ostrolenka, 1963), pp. 92–93.
2. Translation from *The Torah: A Modern Commentary*, rev. ed., ed. W. Gunther Plaut (New York: URJ Press, 2005).
3. I Samuel 16:23 New Jewish Publication Society translation.
4. Abraham Z. Idelsohn, *Jewish Music: Its Historical Development* (Mineola, NY: Dover Publications, Inc., 1992), p. 93.
5. The *khazn* became a permanent synagogue position in the Middle Ages. The earliest known notation of the Torah cantillation is from Johannes Reuchlin’s manuscripts. It showed that the *khazn* used four-part harmony. The manuscript was printed in Hagenau in 1518.
6. Paul Nettl, *Alte Jüdische Spielleute und Musiker*. (Prague: Joseph Flesch, 1923), p. 33.
7. Idelsohn, p. 179. Abraham Zvi Idelsohn (1882–1938) was born in Russia and settled in Jerusalem in 1906. There he was a cantor and music teacher. In 1922 he began teaching Jewish musicology at Hebrew Union College in Cincinnati. He wrote extensively on ancient Jewish prayer and biblical music. His book *Jewish Music: Its Historical Development* became the cornerstone in the field of Jewish musicology. His other major work was the ten-volume *Thesaurus of Hebrew Oriental Melodies and Jewish Music*.
8. The Jewish communities in the Middle Ages (c. 500–1450) were of varying size but were not so large that the entire community would not be invited to celebrate at a Jewish wedding inside or outside of a synagogue. For example, in the thirteenth century in Mainz, there were fifty-four Jewish homes. In the mid-fifteenth century the largest Jewish community was in Frankfurt and contained approximately 900 Jews, roughly 10 percent of the total population. In 1546 there were 976 Jews living in Prague and by the end of the sixteenth century there were some 1,200 Jews. “The Jewish communities were rather small then. This is seen by the size of the old synagogues which remain in Prague and Worms.” M. Gidman, *Yidishe Kultur-Geshikhte in Mitlalter (Yidn in Daytshland dos XIV un XV Yahrhundert)* (Berlin: Klal-Verlag, 1922), p. 89.
9. When I refer to Germany during the Middle Ages I am referring to some three hundred principalities that constituted the German lands until their unification in 1848.
10. During the Middle Ages Purim acquired some of the gentile customs (dancing, playing music, and drinking) that were displayed during the carnival celebrations held in March. Jewish musicians were hired to perform at many dances and to accompany local performances of the *Purim shpil*.
11. Like Purim, *Khanike* is not a celebration recorded in the Torah and is considered a holiday festival as opposed to a festival, which means it is not governed by the same religious rules prohibiting the playing of most instrumental music that apply to the Three Festivals (Pesach, Shavuot, and Sukkot) described in the Torah. Thus on *Khanike* and *Purim*, the rabbis allowed the playing of music.
12. Joachim Stutschewsky, *The Klezmerim: History, Folklore and Composition* (Jerusalem, Israel: Bialik Institute, 1959), p. 35.
13. Nettl, p. 41.
14. Albert von Wolf, *Fahrende Leate beiden Juden, Mitteilungen Zur Jüdischen Volkskunde*, vols. 25–32, ed. May Grunwald (Leipzig, Germany: M.W. Kaufman, 1908–1909), p. 92.

15. Ezekiel Lifschutz, "Merrymakers at Jewish Wedding," *YIVO Annual Jewish Social Science*, Vol. VII (1952): 44.
16. I. Lipshitz, "*Batkhonim und Letsim bei Yidn*," in *Arkhev far der Geshikhte fun Yidishn Teater un Drama* Vol. I, ed. Jacob Shatsky, (New York: Vilna, 1930), pp. 33–34.
17. Stutchevsky, *The Klezmerim*, p. 45.
18. Nathaniel Ausubel, *The Book of Jewish Knowledge* (New York: Crown Publishers, 1968), p. 139.
19. Ausubel, p. 140.
20. R. Glantz, "*Der Kampf Kegen Batkhonim un Klezmerim in Daytshland Onhayb 19tsn Yahren*," *YIVO Bleter*, 28 (1948): 394.
21. Zev Walter Feldman, *Khevrissa: European Klezmer Music*, (Washington, DC: Smithsonian Folkways Recording, 2000), p. 5.
22. Isaac Rivkind, *Klezmerim: A Study in Cultural History* (New York: Futuro Press, 1960), p. 23.
23. S. Weissenberg, "*Eine Judische Hochzeit in Sudrussland*," *Mitteilungen zur Judischen Volkskunde 1898-1929* 15, No. 10 (Berlin, 1905): 64.
24. Motl Zogot (originally from Novozlatopil, Ukraine), interview by the author, Dnepropetrovsk, Ukraine, July 10, 2000.
25. "*Klezmerim*," *Sefer Ha-Zikaron Le-Kihilat Ostrov-Mazovjetsk*, ed. A. Margalit (Tel Aviv: Association of Former Residents of Ostrow-Mazowieck, 1960), p. 373.
26. Simkhe Bina Weiss (originally from Piaski, Poland), interview by the author, Warsaw, Poland, November 28, 1984.
27. *klezmer loshn* (Yid.): klezmer language. See Yale Strom, *The Book of Klezmer: The History, The Music, The Folklore—from the 14th century to the 21st* (Chicago: A Capella Books, 2002).
28. *Felix Groveman* (originally from Bronx, New York), interview by the author, Los Angeles, October 15, 1984.
29. Issacher Fater, *Yidishe Muzik in Poyln Tsvishn Beyde Velt-Milkhomes* (Tel Aviv: Velt Federatsia fun Poylishe Yidn, 1970), p. 61.
30. Berko Gott (originally from Dorohoi, Romania), interview by the author, Iasi, Romania, August 25, 1981. He originally said this to me in Yiddish: "*A sakh yidn hobn gefunen nekhme in Toyre limud, un der klezmer hobn aza nekhme geschafn zingendik di toyre.*"
31. Arno Nadel was a poet and liturgical musicologist born in Vilna. He moved to Berlin in 1895, where he amassed a huge collection of religious and Jewish folk music. He was murdered in Auschwitz. Most of his collection was lost.
32. Stutchevsky, p. 103.
33. Idelsohn, p. 24.
34. Abraham Barnholtz, "*Di Khasene in Shtetl*," in *Yizker-bukh tsu Vlodave*, ed. Shimon Kamc (Tel Aviv: Wlodowa Societies in Israel and North and South America, 1974), p. 532.
35. Yale Strom, Interview with Mickey Katz (originally from Cleveland) in Los Angeles, July 7, 1984.
36. Yale Strom, Interview with Andy Statman, May 31, 2001.

Photo Gallery



Former Jewish neighborhood of Dorohoi, Romania. The building on the right was the synagogue. Photograph by Yale Strom, 1998. Courtesy of Yale Strom archives.



Jenö Vogl (1888-1914), renowned *tsimbler* from Győr, Hungary. Photograph c. 1910. Photograph courtesy of Yale Strom archives.



Bugnisi Family *Kapelye* (orchestra) in Iași, Romania in 1915. From left to right: Avram, Yossel (a.k.a. Jack Boogich, composer of *Serba La Booga* and *Boogich Bulgar*), Yankel, Moyshe, and Fievel. Photograph courtesy of Yale Strom



Rom musicians in Vylok (Tiszaujlak), Ukraine on the banks of the Tisa River in 1993. Photograph by Yale Strom, courtesy of the Yale Strom archives.



Paul Babici, a Rom playing klezmer in the kosher kitchen with Yale Strom in Iași, Romania in 1985. Photograph by Brian Blue, courtesy of the Yale Strom archives.



Cili and Itsik Svart in their home in Iași, Romania in 1996. Photograph by Yale Strom, courtesy of the Yale Strom archives.

The Absolutely
Complete Klezmer Songbook

Before the *Khupe*

1. Baveynen di Kale 1	3
2. Baveynen di Kale 2	4
3. Bazetsn di Kale 1	6
4. Bazetsn di Kale 2	6
5. Far der Tnoim	8
6. Kale Bazetsn	9
7. Khasene Sude	10
8. Mazl Tov Tnoim Tants	10
9. Shir Hamaalos	11

The Bride's Lament

באוויינעז די פלה

Collected by Yale Strom from Izu Gott.

Iasi, Romania, 1981

Rubato

Fm

 E^2m

The first system of the musical score for 'The Bird Song' is written on a single staff in treble clef. The key signature has one flat (B-flat), and the time signature is 3/4. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. After a double bar line, the melody continues with a quarter note G4, a quarter note A4, and a quarter note Bb4. The system concludes with a half note G4 and a half note A4, which are beamed together.

A²m

The first system of the musical score is written on a single staff in treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B-flat4. This is followed by a series of eighth and sixteenth notes, with some beamed together. There are two measures with triplets of eighth notes, each marked with a '3' below the staff. The system concludes with a quarter note G4, a quarter note F4, and a quarter note E-flat4.

 D^2_m E_m

The first system of the musical score for 'The Bird Song' is written on a single staff in treble clef. The key signature has one flat (B-flat), and the time signature is 2/2. The melody begins with a quarter rest, followed by a half note G4, a quarter note A4, and a half note B-flat4. This is followed by a quarter note A4, a quarter note G4, and a half note F4. The melody then continues with a quarter note E4, a quarter note D4, and a half note C4. After a quarter rest, there is a repeat sign. The second measure of the repeat starts with a quarter note D4, a quarter note E4, and a half note F4. This is followed by a quarter note G4, a quarter note A4, and a half note B-flat4. The system ends with a quarter note A4 and a half note G4.

 E^2m A²m

B57

 E^2m A²m

Bef

Freylekhs • = 120

§ E⁷m

G²

Efm

G²A²m Br^-

E-III

Five

A musical staff in treble clef, key of B-flat major (two flats), and 2/4 time. The melody concludes with a half note G4, a quarter rest, and a final half note G4. The word "Fine" is written at the end of the staff.

32 G° $D^{\flat}7$

35 G°

38 $A^{\circ}m$ 1. D^{\flat} $E^{\flat}m$ 2. $D^{\flat}m$ $E^{\circ}m$
D.S. § al Fine

Baveynen di Kale 2

The Bride's Lament

בִּאֲוִינֶען דִּי כַּלָּה

Collected by Yale Strom from Izu Gott.
 Iasi, Romania, 1981

Rubato

$B^{\circ}m$

3

5 C

8 D° Fm

10 $B^b m$ C *tr*

13 Fm

15 *8va* *tr* *tr* Fm E^b

18 C7 Fm E^b

21 C7 $B^b m$ C *tr*

$\text{♩} = 72$

24 C Fm $B^b m$

27 C *tr* Fm

31 $B^b m$ C *tr*

34 C7

37 G^b Fm

Bazetsn di Kale 1

Seating of the Bride

באזעצן די כלה

Collected from Leon Vintz

$\text{♩} = 80$

Gm *molto espress.* D7 Gm

Dm D7 Gm D7 Gm

G *molto vibrato*

Fm G Fm G

molto tranquillo tr

Bazetsn di Kale 2

Seating of the Bride

באזעצן די כלה

Collected from L. Strunin

Rubato

Solo Em

6

9

12

15

19

23

26

29

33

37

Tutti

Solo

Detailed description: This is a musical score for a single melodic line, likely for a flute or violin, in G minor. The score consists of ten staves of music, numbered 6 through 40. The key signature has two flats (Bb and Eb). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The music features several triplet patterns, indicated by a '3' over a group of notes. Measures 6-11 show a series of eighth and sixteenth notes with triplets. Measures 12-18 continue with similar patterns, including some rests. Measures 19-28 feature more complex triplet patterns and some grace notes. Measures 29-36 are marked 'Tutti' and consist of a series of eighth notes and quarter notes. Measures 37-40 are marked 'Solo' and feature a final triplet pattern leading to a whole note chord.

Far der Tnoim

Before the Engagement Party

פֿאַר דער תּנאים

Collected from Gabriel Grod

♩ = 88

The musical score is written for piano in 4/4 time, with a tempo marking of ♩ = 88. It consists of seven staves of music. The key signature has one flat (B-flat). The chords and melodic lines are as follows:

- Staff 1:** Chords: Dm, A7, Dm. Melody: Quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, A86, Bb86, C87, D87, E87, F87, G87, A87, Bb87, C88, D88, E88, F88, G88, A88, Bb88, C89, D89, E89, F89, G89, A89, Bb89, C90, D90, E90, F90, G90, A90, Bb90, C91, D91, E91, F91, G91, A91, Bb91, C92, D92, E92, F92, G92, A92, Bb92, C93, D93, E93, F93, G93, A93, Bb93, C94, D94, E94, F94, G94, A94, Bb94, C95, D95, E95, F95, G95, A95, Bb95, C96, D96, E96, F96, G96, A96, Bb96, C97, D97, E97, F97, G97, A97, Bb97, C98, D98, E98, F98, G98, A98, Bb98, C99, D99, E99, F99, G99, A99, Bb99, C100, D100, E100, F100, G100, A100, Bb100, C101, D101, E101, F101, G101, A101, Bb101, C102, D102, E102, F102, G102, A102, Bb102, C103, D103, E103, F103, G103, A103, Bb103, C104, D104, E104, F104, G104, A104, Bb104, C105, D105, E105, F105, G105, A105, Bb105, C106, D106, E106, F106, G106, A106, Bb106, C107, D107, E107, F107, G107, A107, Bb107, C108, D108, E108, F108, G108, A108, Bb108, C109, D109, E109, F109, G109, A109, Bb109, C110, D110, E110, F110, G110, A110, Bb110, C111, D111, E111, F111, G111, A111, Bb111, C112, D112, E112, F112, G112, A112, Bb112, C113, D113, E113, F113, G113, A113, Bb113, C114, D114, E114, F114, G114, A114, Bb114, C115, D115, E115, F115, G115, A115, Bb115, C116, D116, E116, F116, G116, A116, Bb116, C117, D117, E117, F117, G117, A117, Bb117, C118, D118, E118, F118, G118, A118, Bb118, C119, D119, E119, F119, G119, A119, Bb119, C120, D120, E120, F120, G120, A120, Bb120, C121, D121, E121, F121, G121, A121, Bb121, C122, D122, E122, F122, G122, A122, Bb122, C123, D123, E123, F123, G123, A123, Bb123, C124, D124, E124, F124, G124, A124, Bb124, C125, D125, E125, F125, G125, A125, Bb125, C126, D126, E126, F126, G126, A126, Bb126, C127, D127, E127, F127, G127, A127, Bb127, C128, D128, E128, F128, G128, A128, Bb128, C129, D129, E129, F129, G129, A129, Bb129, C130, D130, E130, F130, G130, A130, Bb130, C131, D131, E131, F131, G131, A131, Bb131, C132, D132, E132, F132, G132, A132, Bb132, C133, D133, E133, F133, G133, A133, Bb133, C134, D134, E134, F134, G134, A134, Bb134, C135, D135, E135, F135, G135, A135, Bb135, C136, D136, E136, F136, 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Bb252, C253, D253, E253, F253, G253, A253, Bb253, C254, D254, E254, F254, G254, A254, Bb254, C255, D255, E255, F255, G255, A255, Bb255, C256, D256, E256, F256, G256, A256, Bb256, C257, D257, E257, F257, G257, A257, Bb257, C258, D258, E258, F258, G258, A258, Bb258, C259, D259, E259, F259, G259, A259, Bb259, C260, D260, E260, F260, G260, A260, Bb260, C261, D261, E261, F261, G261, A261, Bb261, C262, D262, E262, F262, G262, A262, Bb262, C263, D263, E263, F263, G263, A263, Bb263, C264, D264, E264, F264, G264, A264, Bb264, C265, D265, E265, F265, G265, A265, Bb265, C266, D266, E266, F266, G266, A266, Bb266, C267, D267, E267, F267, G267, A267, Bb267, C268, D268, E268, F268, G268, A268, Bb268, C269, D269, E269, F269, G269, A269, Bb269, C270, D270, E270, F270, G270, A270, Bb270, C271, D271, E271, F271, G271, A271, Bb271, C272, D272, E272, F272, G272, A272, Bb272, C273, D273, E273, F273, G273, A273, Bb273, C274, D274, E274, F274, G274, A274, Bb274, C275, D275, E275, F275, G275, A275, Bb275, C276, D276, E276, F276, G276, A276, Bb276, C277, D277, E277, F277, G277, A277, Bb277, C278, D278, E278, F278, G278, A278, Bb278, C279, D279, E279, F279, G279, A279, Bb279, C280, D280, E280, F280, G280, A280, Bb280, C281, D281, E281, F281, G281, A281, Bb281, C282, D282, E282, F282, G282, A282, Bb282, C283, D283, E283, F283, G283, A283, Bb283, C284, D284, E284, F284, G284, A284, Bb284, C285, D285, E285, F285, G285, A285, Bb285, C286, D286, E286, F286, G286, A286, Bb286, C287, D287, E287, F287, G287, A287, Bb287, C288, D288, E288, F288, G288, A288, Bb288, C289, D289, E289, F289, G289, A289, Bb289, C290, D290, E290, F290, G290, A290, Bb290, C291, D291, E291, F291, G291, A291, Bb291, C292, D292, E292, F292, G292, A292, Bb292, C293, D293, E293, F293, G293, A293, Bb293, C294, D294, E294, F294, G294, A294, Bb294, C295, D295, E295, F295, G295, A295, Bb295, C296, D296, E296, F296, G296, A296, Bb296, C297, D297, E297, F297, G297, A297, Bb297, C298, D298, E298, F298, G298, A298, Bb298, C299, D299, E299, F299, G299, A299, Bb299, C300, D300, E300, F300, G300, A300, Bb300, C301, D301, E301, F301, G301, A301, Bb301, C302, D302, E302, F302, G302, A302, Bb302, C303, D303, E303, F303, G303, A303, Bb303, C304, D304, E304, F304, G304, A304, Bb304, C305, D305, E305, F305, G305, A305, Bb305, C306, D306, E306, F306, G306, A306, Bb306, C307, D307, E307, F307, G307, A307, Bb307, C308, D308, E308, F308, G308, A308, Bb308, C309, D309, E309, F309, G309, A309, Bb309, C310, D310, E310, F310, G310, A310, Bb310, C311, D311, E311, F311, G311, A311, Bb311, C312, D312, E312, F312, G312, A312, Bb312, C313, D313, E313, F313, G313, A313, Bb313, C314, D314, E314, F314, G314, A314, Bb314, C315, D315, E315, F315, G315, A315, Bb315, C316, D316, E316, F316, G316, A316, Bb316, C317, D317, E317, F317, G317, A317, Bb317, C318, D318, E318, F318, G318, A318, Bb318, C319, D319, E319, F319, G319, A319, Bb319, C320, D320, E320, F320, G320, A320, Bb320, C321, D321, E321, F321, G321, A321, Bb321, C322, D322, E322, F322, G322, A322, Bb322, C323, D323, E323, F323, G323, A323, Bb323, C324, D324, E324, F324, G324, A324, Bb324, C325, D325, E325, F325, G325, A325, Bb325, C326, D326, E326, F326, G326, A326, Bb326, C327, D327, E327, F327, G327, A327, Bb327, C328, D328, E328, F328, G328, A328, Bb328, C329, D329, E329, F329, G329, A329, Bb329, C330, D330, E330, F330, G330, A330, Bb330, C331, D331, E331, F331, G331, A331, Bb331, C332, D332, E332, F332, G332, A332, Bb332, C333, D333, E333, F333, G333, A333, Bb333, C334, D334, E334, F334, G334, A334, Bb334, C335, D335, E335, F335, G335, A335, Bb335, C336, D336, E336, F336, G336, A336, Bb336, C337, D337, E337, F337, G337, A337, Bb337, C338, D338, E338, F338, G338, A338, Bb338, C339, D339, E339, F339, G339, A339, Bb339, C340, D340, E340, F340, G340, A340, Bb340, C341, D341, E341, F341, G341, A341, Bb341, C342, D342, E342, F342, G342, A342, Bb342, C343, D343, E343, F343, G343, A343, Bb343, C344, D344, E344, F344, G344, A344, Bb344, C345, D345, E345, F345, G345, A345, Bb345, C346, D346, E346, F346, G346, A346, Bb346, C347, D347, E347, F347, G347, A347, Bb347, C348, D348, E348, F348, G348, A348, Bb348, C349, D349, E349, F349, G349, A349, Bb349, C350, D350, E350, F350, G350, A350, Bb350, C351, D351, E351, F351, G351, A351, Bb351, C352, D352, E352, F352, G352, A352, Bb352, C353, D353, E353, F353, G353, A353, Bb353, C354, D354, E354, F354, G354, A354, Bb354, C355, D355, E355, F355, G355, A355, Bb355, C356, D356, E356, F356, G356, A356, Bb356, C357, D357, E357, F357, G357, A357, Bb357, C358, D358, E358, F358, G358, A358

Kale Bazetsn

Seating the Bride

כלה באוועצן

Traditional, Dima Slepovitch

Rubato

A Gm A Gm A Gm A Dm A Dm Gm Dm A Dm G F A G C G C G Dm A G F G F G A

Khasene Sude

Wedding Banquet

חתונה סעודה

Collected from Abraham Marcuse

Molto tranquillo ♩ = 80

Am
espress.

Dm A

1. E Am 2. E A Dm

Gm 1. Am

2. Am Gm Am Gm Am

10 Dm 1. Gm Am 2. Gm Am

Mazl Tov Tnoim Tants

Congratulations on the Engagement Dance

מזל-טוב תנאים טאניץ

Collected from Gabriel Grod

♩ = 88
Em

Am⁷

Am⁷ B⁷ 3

1. Em 2. Em

Fine

10 **G**

16 **A7** *poco rit.* *a tempo* **B7** **Em** *D.C. al Fine*

Shir Hamaalos

A Song of Ascents

שיר המעלות
Mikhl Joseph Guzikov

♩ = 88
F

Shir ha - ma - a-los b²-shuv A - do - nay

B♭m F Em F

es shi-vas Tsi - yon, ho - yi - nu k²-khol-mim. Az yi - ma - ley

B♭m F Em F

s²-khok pi - nu, ul²-sho-ney-nu ri - ne, ri - ne.

B♭m F Cm7♭5 F F7

Az yom - ru va - go - yim, hig-dil A-do-nay la - a-sos im ey - le.

B♭m F Cm7♭5 F

Hig-dil A - do-nay la - a - sos i - mo-nu, ho - yi - nu s²-mey - khim,

13 E♭m F B♭m
ho - yi - nu s'mey - - - khim. Shu - ve A -

16 F B♭m F B♭m F
do - - - - - nay es sh' - vi - sey - nu ka - a - fi - kim ba -

18 B♭m F B♭m F B♭m
ne - - - - - gev. Ha - zor - im b'-dim - e v'-ri - ne yik-tso - ru.

21 G♭ F E♭m F
Ho - lokh yey - leykh u - vo - kho, no - sey me - shekh ha - zo - ra;

23 B♭m E♭m A♭ D♭ G♭ F
bo yo - vo v' - ri - ne, bo yo - vo v' - ri - ne, bo yo - vo v' - ri - ne

26 E♭m F E♭m Cm7^{♯5} B♭m
no - sey a - lu - mo - sav, no - sey a - lu - mo - sav.

A song of ascents: When God returns us to Zion it will seem like a dream. Then our mouths filled with laughter and joyful songs will be on our tongues. Then the other nations will see and say, "God has done great things for them." It is for us that God is doing great things; we will rejoice. Restore us once again, O God, like sudden floodstreams in the desert. Those who sow in tears shall reap in joy. Those who go forth weeping, bearing the seed for sowing, will return bearing the sheaves with song and laughter.

שִׁיר הַמַּעֲלוֹת בְּשׁוּב יְיָ אֶת־שִׁיבַת צִיּוֹן, הָיִינוּ
בְּחִלּוּמִים. אִזּוּ יִמְלֵא שִׂחַק פִּינוּ, וּלְשׁוֹנֵנוּ רִנָּה.
אִזּוּ יֹאמְרוּ בְּגוֹיִים: הִגְדִּיל יְיָ לַעֲשׂוֹת עִם־אֱלֹה.
הִגְדִּיל יְיָ לַעֲשׂוֹת עִמָּנוּ, הָיִינוּ שְׂמֵחִים!
שׁוּבָה יְיָ אֶת־שִׁבְתֵּנוּ בְּאִפְיקִים בְּנֹגֵב.
הַזֵּרְעִים בְּדִמְעָה, בְּרִנָּה יִקְצְרוּ.
הַלֹּחַד יִלָּךְ וּבִכְהָ, נִשָּׂא מִשָּׂדֶה־הַזֶּרַע,
בְּאִיבָה בְּרִנָּה, נִשָּׂא אֲלֻמָּתָיו.

Processional and Recessional

1. Fun der Khupe Marsh 1	15
2. Fun der Khupe Marsh 2	16
3. Fun der Khupe Marsh 3	17
4. Khosn Kale Mazl Tov	18
5. Khosns Marsh	19
6. Mazl Tov 1	19
7. Mazl Tov 2	20
8. Mazl Tov 3	21
9. Meyen Nign	22
10. Nisht tsu der Nogids oder Oremans Khupe	22
11. Nokh der Khupe Marsh 1	23
12. Nokh der Khupe Marsh 2	23
13. Simen Tov	24
14. Tsu der Khupe Marsh 1	26
15. Tsu der Khupe Marsh 2	27
16. Tsu der Khupe Marsh 3	28
17. Tsu der Khupe Marsh 4	29
18. Tsu der Khupe Marsh 5	30
19. Tsu der Nogids Khupe	32
20. Tsu der Oremans Khupe	32
21. Unter der Khupe	33
22. Wajc's Khupe Marsh	35

Fun der Khupe Marsh I

From the Wedding Canopy March

פֿון דער חופה מאַרש

Collected from G. Barkagan

Lively ♩ = 176

$\frac{3}{8}$ Gm

The musical score is written for a single melodic line in G minor, 3/8 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a 3/8 time signature. The tempo is marked 'Lively' with a quarter note equal to 176 beats per minute. The key signature is G minor (Gm). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. Chord symbols are placed above the staff at specific measures: Cm (C minor) at measure 7, Gm at measure 10, Bb (Bb major) at measure 13, D7 at measure 14, Gm at measure 15, F7 at measure 16, Bb at measure 17, Cm at measure 21, D at measure 22, Gm at measure 23, Bb at measure 24, Cm at measure 25, D at measure 28, Gm at measure 29, D at measure 30, Gm at measure 31, D at measure 35, Gm at measure 36, Gm at measure 37, and Gm at measure 38. The score also includes a 'Fine' marking at measure 16 and a 'D.S. al Fine' marking at measure 38. The piece concludes with a double bar line.

Fun der Khupe Marsh 2

From the Wedding Canopy March

פֿון דער חופה מאַרש

Collected from Z. Gulerman. Kiev, 1936

♩ = 152

♩ Gm

The musical score is written for a single melodic line in treble clef, 2/4 time. It consists of six staves of music. The key signature has one flat (B-flat). The tempo is marked as ♩ = 152. The score includes various musical notations such as triplets (marked with a '3'), trills (marked with 'tr'), and slurs. Chord symbols are placed above the staff at specific measures: Gm at measures 1, 5, 11, 17, 24, 30, and 36; D at measures 12, 18, 25, and 31; Cm at measures 13, 19, 26, and 32. The piece concludes with a 'Fine' marking at measure 37 and a 'D.S. al Fine' marking at measure 38, followed by a triplet of eighth notes.

Fun der Khupe Marsh 3

From the Wedding Canopy March

פֿון דער חופה מאַרש

Moldova

CD Track 14

$\text{♩} = 112$

Gm

4

1. 2.

8

3

Gm

12

3

1. 2.

16

3

Khoshn Kale Mazl Tov

Congratulations to the Groom and Bride

חתן כלה מזל-טוב

Traditional

♩ = 120

Em



Oy oy oy kho - sn ka - le ma - zl tov_ oy oy oy

Em

Bm

Em

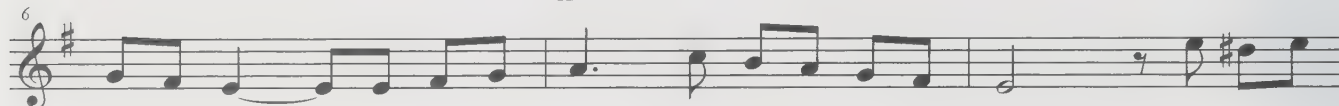


kho - sn ka - le ma - zl tov_ oy oy oy kho - sn ka - le

Am

B7

Em



ma - zl tov_ oy oy oy oy oy oy oy oy oy!

Am

Em

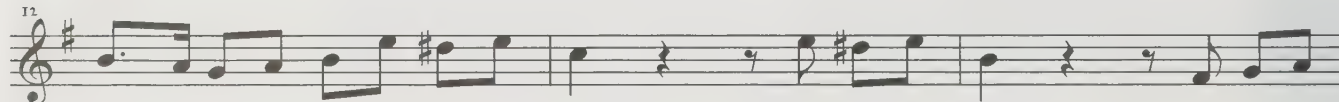
B



Em

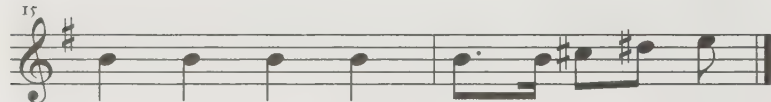
Am

Em



B

Em



Khosns Marsh

Groom's March

חתנם מארש

Collected by Yale Strom from a cemetery caretaker in Novi Sad,
Serbia-Montenegro (former Yugoslavia), 1981

$\text{♩} = 80$

Dm A7 Dm A7 Gm

A7 Gm

1. A7 2. Gm F7 B \flat

D A7

G D A7 D A D

Mazl Tov I

Congratulations

מזל-טוב

Joachim Stutschevsky archives

$\text{♩} = 132$

Gm Cm D7 Gm

Ay ay ay ...

Cm D7 Gm Cm

Ma - zl tov. Ay ay ...

B \flat Dm7 \flat 5 Gm

Ma - zl tov.

Mazl Tov 2

Congratulations

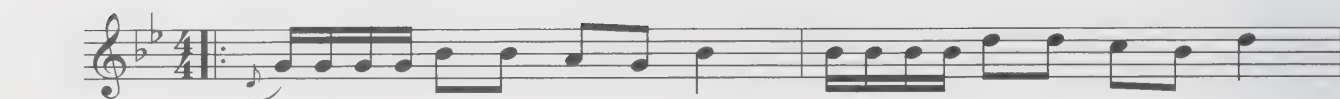
מזל-טוב

Joachim Stutschevsky archives

CD Track 13

♩ = 112

Gm



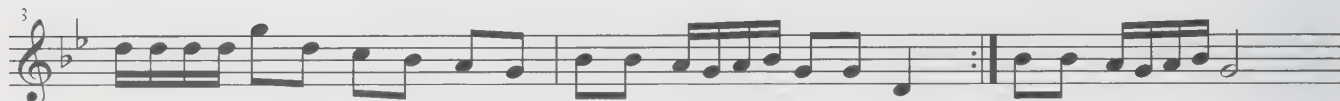
Ay ay ay ay ay ay, ma - zl tov. Ay ay ay ay ay ay, ma - zl tov.

1.

D7

2.

D7 Gm



Ay ay ay ay ...

ma - zl tov.

1., 2.

D7 Am7b5 D7



3.

Gm

D7

Gm

Fine

Bb

D7



Ay ay ay ay ...

F

Bb

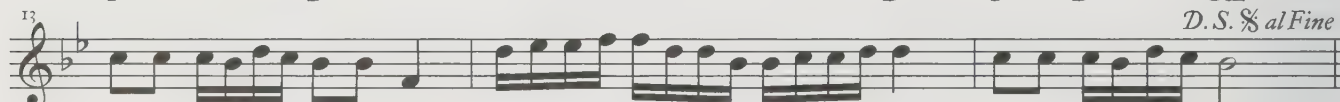
D7

F

D7

Gm

D.S. al Fine



ma - zl tov.

Ay ay ay ay ...

ma - zl tov.

The custom was that at weddings all the guests sat in a circle. One person steps out into the middle of the circle and blesses the bride and groom and their parents by doing a dance and declaring before them, "Mazl tov!"

Mazl Tov 3

Congratulations

מזל-טוב

Collected from A.-E. Makonovetski

♩ = 66

Em B Em B7

6 Em B7 tr 3 Em B 3 3 Em Em 3

10 3 3 3 3 3 3

14 3 3 3 1. B Em 2. B Em

18 G G7

23 D7 G D

27 1. G 2. G D7

32 Dm Em 3 3

36 G D tr 3 G B 3 3 1. Em 2. Em B7 Em

Meyen Nign

Refusal Melody

מעיען ניגון

Collected from Yale Strom

♩ = 66

Chord symbols: F7, B \flat , F, E \flat , F7, B \flat , F, B \flat , E \flat , F, B \flat , F7, B \flat .

This German tune is used at weddings at which the custom is that the bride and groom stand under the khupe (wedding canopy) and still have the opportunity to refuse the marriage.

Nisht tsu der Nogids oder Oremans Khupe

Not to the Rich or Poor Man's Wedding Canopy

נישט צו דער נגידס
אדער ארעמאנס חופה

Collected from Gabriel Grod

♩ = 96

Chord symbols: A m , E7, C, E7, A m , E7, C, E7, A m , E7, A m .

Nokh der Khupe Marsh I

After the Wedding Canopy March

נאך דער חופה מאַרש

Joachim Stutschevsky archives

$\text{♩} = 108$

Chords: Gm, D7, Gm, Cm, Gm, D7, Gm, D7, Gm, D7, Gm, D7, Gm

Nokh der Khupe Marsh 2

After the Wedding Canopy March

נאך דער חופה מאַרש

Collected from Chayim Rapaport

$\text{♩} = 100$

Chords: Dm, A7, Dm, Dm, Gm, Dm, Gm, Cm, Dm

Dm

14

20

Cm **Dm**

24

Cm **Dm**

28

1. **Dm** 2. **Dm**

Simen Tov

A Good Sign

סימן טוב

Traditional

Lively ♩ = 120

Fm

Si - men tov u - ma - zl tov u - ma - zl tov v' - si - men tov,

Fm

3 si - men tov u - ma - zl tov u - ma - zl tov v' - si - men tov,

Bbm **Fm**

5 si - men tov u - ma - zl tov u - ma - zl tov v' - si - men tov

1. **Bm** **Eb7** **Ab** **C** **Bbm** 2. **Fm** **Eb7**

y' - hey lo - nu. Y' - hey lo - nu. Y' -

11 *A^b* *E^b* *A^b* *D^b* *E²*

hey — lo - nu, y' - hey lo - nu u - l' - khol — Yis - ro -

14 *A^b* *E^b* *A²*

el. Y' - hey — lo - nu, y' - hey lo - nu

17 *D^b* *E^b* *A^b* *Fm*

u - l' - khol — Yis - ro - el. Y' - hey — lo - nu, y' -

20 *B^bm* *Fm* *B^bm* *C⁷* *Fm*

hey lo - nu u - l' - khol Yis - ro - el. y' -

23 *Fm* *B^bm* *Fm* *B^bm* *C⁷* *Fm*

hey — lo - nu, y' - hey lo - nu u - l' - khol Yis - ro - el.

*It is a lucky star and good sign
for us and for all Israel!*

סימן טוב ומזל טוב יהי לנו.
יהי לנו יהי לנו ולכל ישראל.

Tsu der Khupe Marsh I

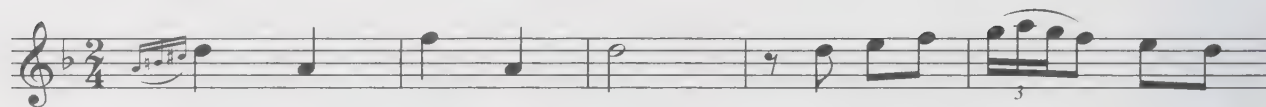
To the Wedding Canopy March

צו דער חופה מאַרש

Joachim Stutschevsky archives

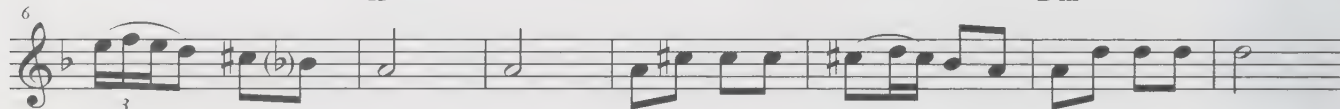
♩ = 104

Dm



A7

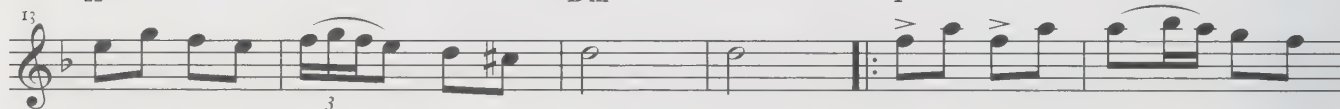
Dm



A7

Dm

F



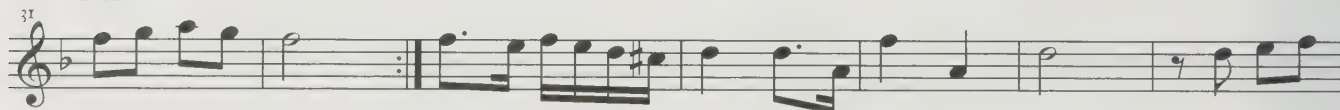
Gm



A7

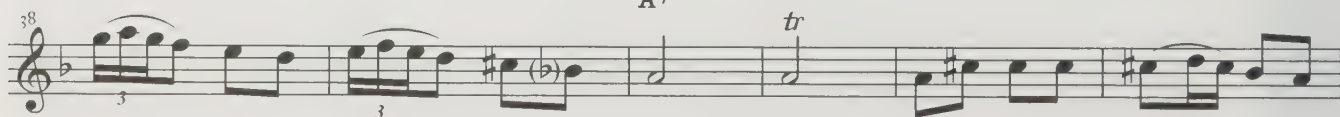


Dm



A7

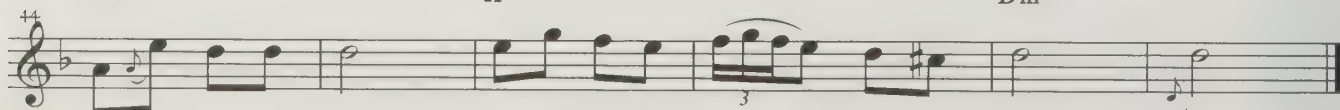
tr



Dm

A7

Dm



Tsu der Khupe Marsh 2

To the Wedding Canopy March

צו דער חופה מאַרש

Joachim Stutschevsky archives

♩ = 88



A7

Dm

A7

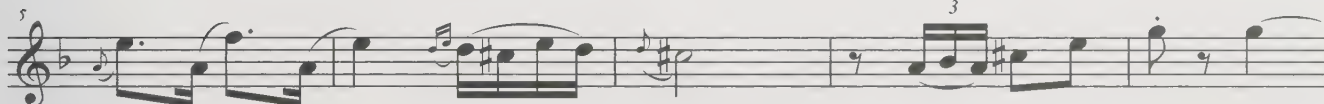
Gm

A7



Dm

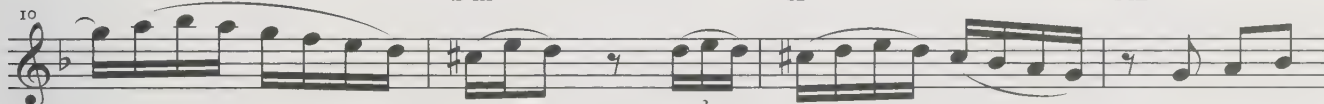
A7



Dm

A7

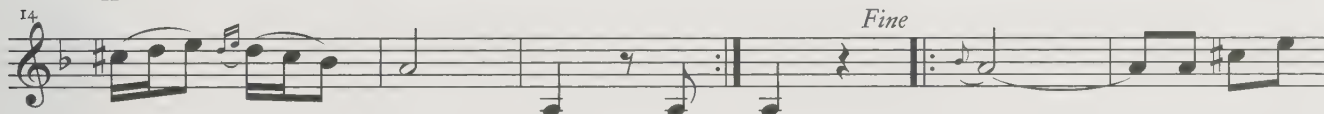
Gm



1.

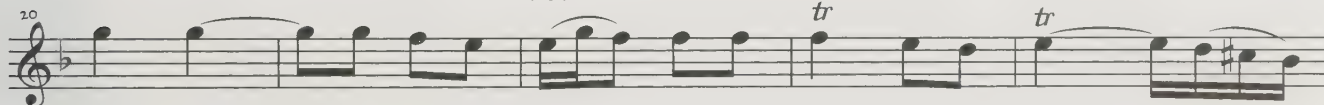
2.

A7



Dm

A7



G

C

A7

Dm

C

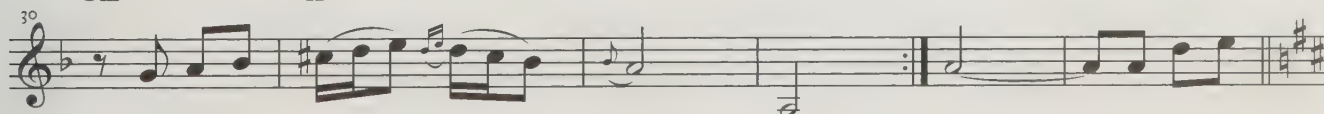


1.

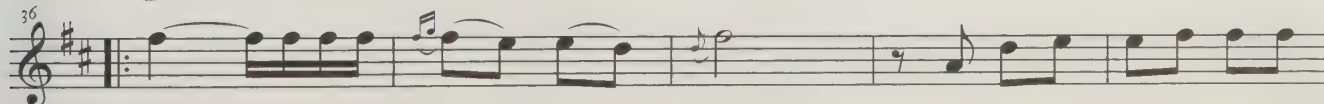
2.

Gm

A7



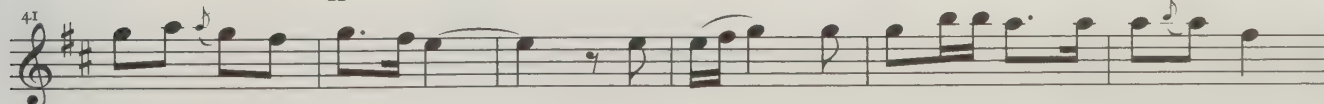
D



A7

G

D



47 A7 D A

52 D A7 tr

58 tr Dm

65 A7 Gm A7 D.S. al Fine

Tsu der Khupe Marsh 3

To the Wedding Canopy March

צו דער חופה מאַרש

Botoșani, Romania, 1940.
Often used for the Hallel prayers

♩ = 108

Em B

6 Em G D

12 Em Am D G

19 D G D B F Em

Tsu der Khupe Marsh 4

To the Wedding Canopy March

צו דער חופה מאַרש

Moshe Bik archives

CD Track 21

♩ = 112

Chord symbols: D, Cm, Gm, Bb

Measure numbers: 4, 9, 13, 18, 23, 26, 31, 36

First and Second endings at measures 13-14.

Triplet of eighth notes at measure 28.

Final triplet of eighth notes at measure 36.

42 Gm D

48 Gm

54 D Gm

1. 2.

Tsu Der Khupe Marsh 5

To the Wedding Canopy March

צו דער חופה מאַרש

Collected from M. Slobodski

$\text{♩} = 96$

2/4 Gm C G Fm Gm

4 Cm G Fm G

8 Gm Fm G Cm

12 G Fm G To Coda Θ

17 G Fm Cm tr

23 G F B \flat G

28 Fm G Fm G

33 C G

38 G

44 C G

49 C C G

55 Fm G tr

62 Fm

67 G G tr D.S. % al Coda

71 Coda G D7 G

Tsu der Nogids Khupe

To the Rich Man's Wedding Canopy

צו דער נגידס חופה

Collected from Gabriel Grod

♩ = 96

D A7 D A7 G D Em

A7 D A7 D

A7 D A7 G D Em

A7 D A7 D

Tsu der Oremans Khupe

To the Poor Man's Wedding Canopy

צו דער אַרעמאָנס חופה

Collected from Gabriel Grod

♩ = 96

Gm D7 Gm D7

Gm D7 Gm D7 Gm Cm

D7 Cm D7 Gm

12 3 D7 Cm D7

16 Cm D7 Gm

20 D7 Dm Gm

Unter der Khupe

Under the Wedding Canopy

אונטער דער חופה

Moshe Bik archives

Rubato

3 6 9 12

15

17

20

21

25

28

30

32

35

38

Wajc's Khupe Marsh

Wajc's Wedding Canopy March

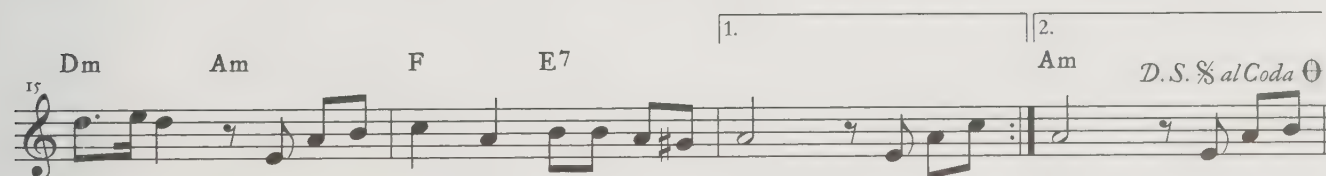
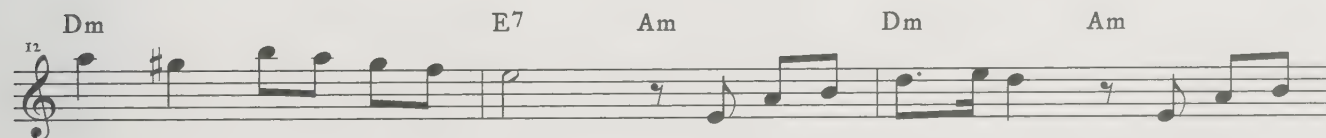
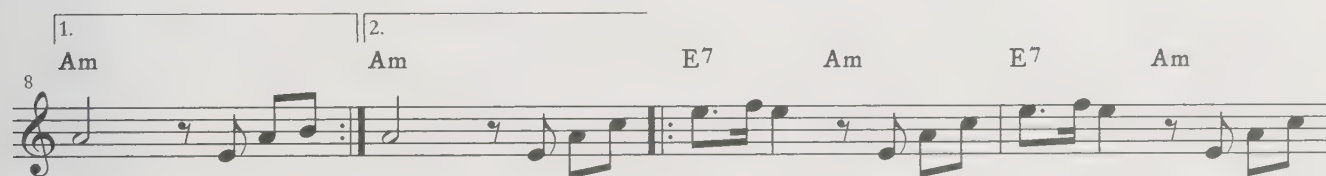
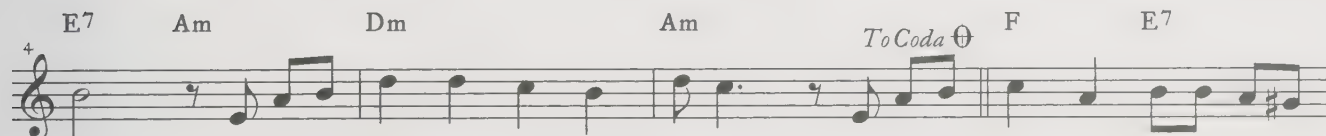
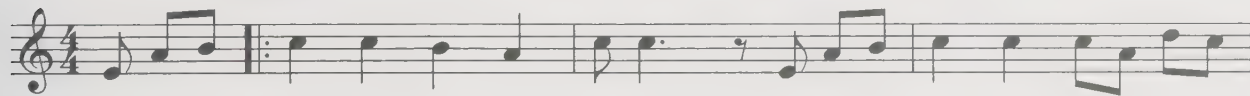
ווייצס חופה מאַרש

Collected by Yale Strom from Simkhe Wajc. Warsaw, 1984

CD Track 12

♩ = 100

♩ Am



Bulgars

1. Beregovski's Bulgar	39
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Beregovski's Bulgar

בערעגאָווסקיס בולגאַר

Moshe Beregovski archives

CD Track 15

♩ = 120

G D7 G D

1. G 2. G D7 G

D7 G C

A D7 G D 1. G 2. G

The musical score for 'Beregovski's Bulgar' is written in 2/4 time with a tempo of 120 beats per minute. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with a G chord indicated below the first measure. The second staff continues the melody, featuring a first ending bracketed over two measures and a second ending bracketed over two measures, with a G chord below the first ending. The third staff shows a continuation of the melody with a D7 chord below the first measure, a G chord below the second measure, and a C chord below the third measure. The fourth staff concludes the piece with an A chord below the first measure, a D7 chord below the second measure, and a G chord below the third measure. The score includes various musical notations such as beams, slurs, and ornaments (accents) over certain notes.

Besarabisher Bulgar

בעסאַראַבישער בולגאַר

Collected by Yale Strom from Rom klezmer
Nikolai Radu. Kishinev (Chişnau), Moldova, 1984

CD Track 3

♩ = 168

D

A- D

The musical score for 'Besarabisher Bulgar' is written in 4/4 time with a tempo of 168 beats per minute. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, with a D chord indicated below the first measure. The second staff continues the melody, featuring an A- chord below the first measure and a D chord below the second measure. The score includes various musical notations such as beams, slurs, and ornaments (accents) over certain notes.

A7 D A7 D *tr*
 A7 D Am B7 *tr*
 Em A7 D *tr*
 A7 D *tr* A7 D *tr* Am B7 *tr*
 Em A7 D *tr*
 D
 Em A7 D *tr*
 A7 D A7 D A7 D
 A7 D A7 D D.C. A7 D

Boogich Bulgar

בוגיטש בולגאר

Jack Boogich (Yankl Bughici). Iasi, Romania

CD Track 32

♩ = 144
Dm

The musical score is written in 2/4 time with a tempo of 144 beats per minute. It consists of 41 measures across 10 staves. The key signature has one sharp (F#). The score includes various chords: Dm, A7, Gm, C7, F, and C. It features first and second endings, triplets, and a Coda section. The notation includes eighth and sixteenth notes, rests, and dynamic markings like *f* and *rit.*

Measures 1-5: Dm

Measures 6-10: A7

Measures 11-15: 1. Dm, 2. Dm, Gm, Dm

Measures 16-20: Gm, Dm, Gm

Measures 21-25: Dm, A7, To Coda

Measures 26-30: 1. Dm, 2. Dm, C7, *f* F, C7

Measures 31-35: F

Measures 36-40: 1. C, F

Measures 41: 2. C7, D.C. al Coda, F, A7

Coda: Coda, Dm, A7, Dm, *rit.*

Boyberiker Wedding Bulgar

בויבעריקער בולגאר

Boyberik (Bibryka), Ukraine

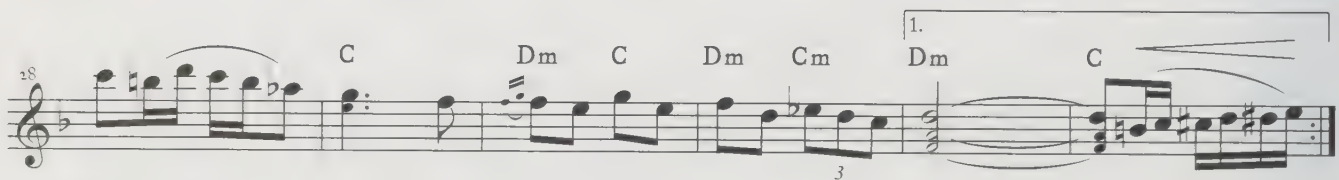
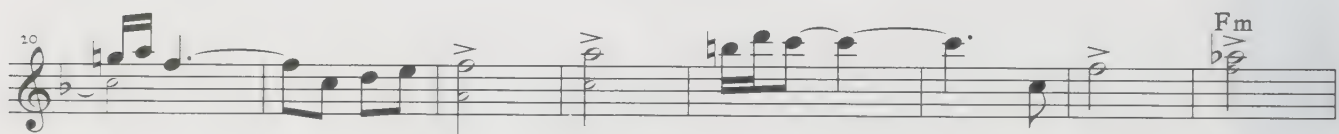
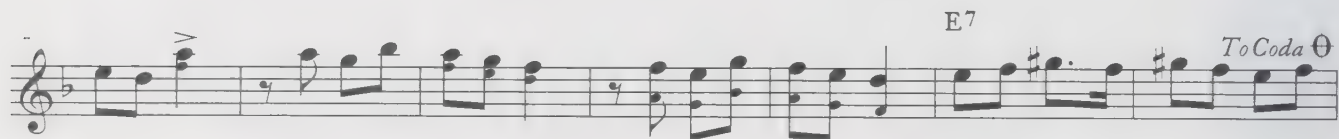
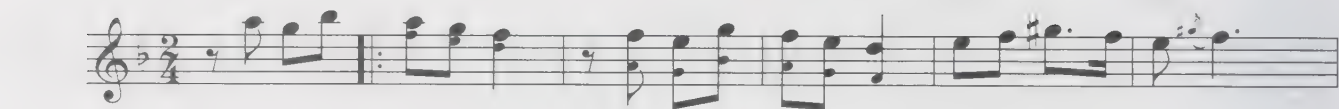
CD Track 22

♩ - 132

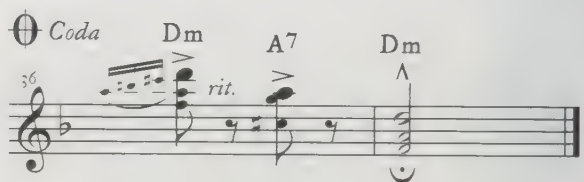
Dm

E7

Dm



*D.C. ad lib.
al Coda Θ*



Corman's Bulgar

קארמאָנס בולגאַר

Charles Corman

♩ = 120

The musical score for "Corman's Bulgar" is written in 2/4 time with a tempo of 120 beats per minute. It consists of ten staves of music, primarily in the key of D minor (three flats). The score includes various chords and performance markings:

- Staff 1:** Starts with a *Dm* chord. The melody features eighth and sixteenth notes with accents.
- Staff 2:** Features a *Gm* chord. The melody continues with eighth and sixteenth notes.
- Staff 3:** Features *A7* and *Dm* chords. The melody includes eighth and sixteenth notes.
- Staff 4:** Features *A7* and *Dm* chords. It includes a first ending (1.) and a second ending (2.) marked with a repeat sign. A *Coda* symbol is present.
- Staff 5:** Features a *Dm* chord. The melody includes eighth and sixteenth notes.
- Staff 6:** Features *A7* and *Dm* chords. The melody includes eighth and sixteenth notes.
- Staff 7:** Features *A7* and *Dm* chords. The melody includes eighth and sixteenth notes.
- Staff 8:** Features *A7* and *Dm* chords. The melody includes eighth and sixteenth notes.
- Staff 9:** Features *A7* and *Dm* chords. It includes a first ending (1.) and a second ending (2.) marked with a repeat sign. A *Coda* symbol is present.
- Staff 10:** Features *A7* and *Dm* chords. It includes a *Coda* symbol and a *D.C. al Coda* marking.

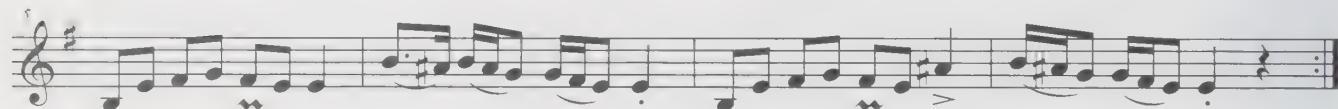
Dubosarer Bulgar 1

דובאַסאַרער בולגאַר

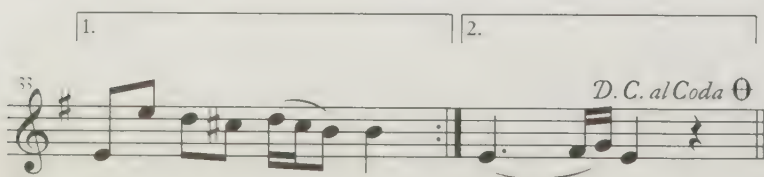
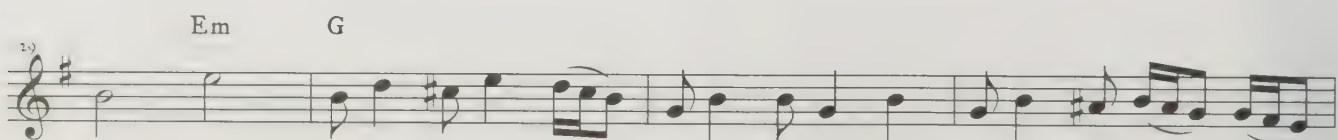
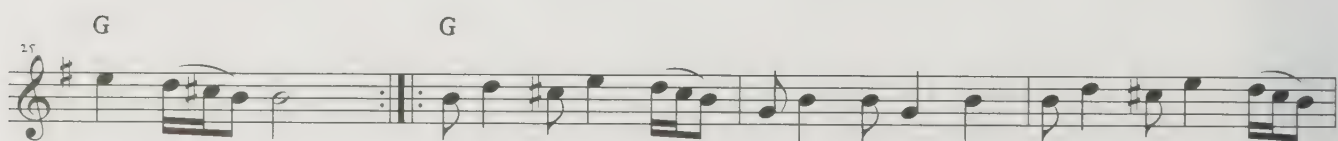
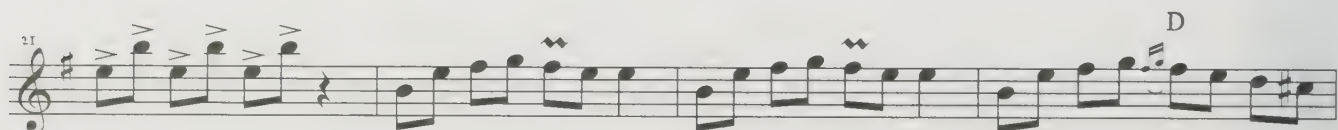
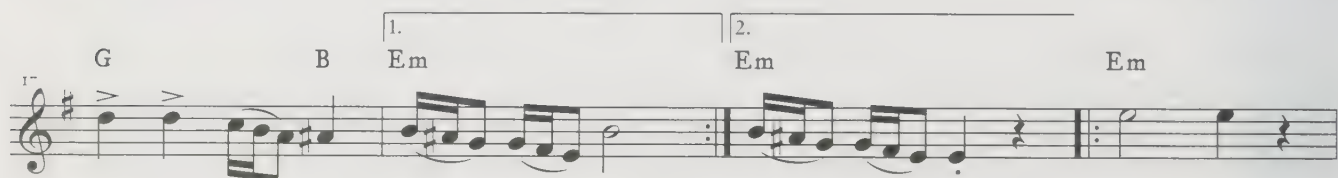
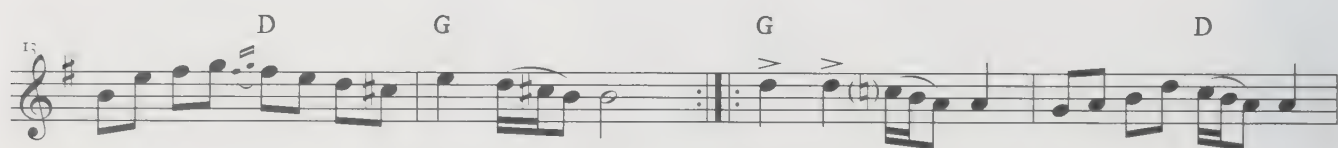
Dubăsar (Dubossary), Moldova

♩ = 116

Em



Em



⊕ Coda



Dubosarer Bulgar 2

דובאָסאַרער בולגאַר

Dubăsar (Dubossary), Moldova

CD Track 23

♩ = 116

Cm

G7

5

9

12

15

18

21

24

27

1. 2.

Chords: Cm, G7, E⁷

Ornaments: ~, >

Time signature: 4/4

Tempo: ♩ = 116

Gershfeld's Bulgar

נַעַר שֶׁפָּעַל דָּם בּוֹלְגָאָר

Collected from G. Gershfeld. Tiraspol, Moldova, 1937

• - 108

G

 F_m

G

$$F_m$$

G

 F_m

G

 F_m

G

G

 C_m

Fine

G

 F_m

1.

G

G

C

2.
G C

31

The musical notation for the second ending is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a whole note G4, followed by a quarter rest. This is followed by a double bar line. After the double bar line, the melody continues with a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note G4. This is followed by a quarter rest, then a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note G4. The piece ends with a double bar line.

[illegible]

G7

C

G

C

49 G Cm G Cm G Cm G Cm G

55 3 G Cm G Cm G

60 Fm G *D.C. al Fine*

3

Kalarasher Bulgar

Călărăsi Bulgar

קאלאַראַשער בולגאַר

Collected by Yale Strom from Rom klezmer Paul Babici,
who learned it in Călărăsi, Romania. 1985

♩ = 88

D Cm D

5 Gm D

11 Cm D Cm D Cm D 1. 2.

18 D Gm D Gm D

26 Cm D Cm D Cm D

Kammen's Bulgar I

קאמענס בולגאר

J. Kammen archives

♩ = 120

Chords: Dm, Cm, Dm, C, Dm, Cm, Dm, A7, Dm, Dm, D, Cm, D, Cm, D, C7, Fm, C, Dm, A7, Dm, C7, F, C7, F, Dm, A7, Dm.

Ornaments: tr (trill), Θ (Coda symbol).

Rehearsal marks: 7, 14, 21, 26, 32, 39, 45, 48.

Tempo: ♩ = 120.

Time signature: 2/4.

Key signature: one flat (B-flat).

First ending: 1. [measures 32-35], 2. [measures 32-35].

Second ending: 1. [measures 45-48], 2. [measures 45-48].

Third ending: 1. [measures 48-51], 2. [measures 48-51].

Fourth ending: 1. [measures 51-54], 2. [measures 51-54].

Fifth ending: 1. [measures 54-57], 2. [measures 54-57].

Sixth ending: 1. [measures 57-60], 2. [measures 57-60].

Seventh ending: 1. [measures 60-63], 2. [measures 60-63].

Eighth ending: 1. [measures 63-66], 2. [measures 63-66].

Ninth ending: 1. [measures 66-69], 2. [measures 66-69].

Tenth ending: 1. [measures 69-72], 2. [measures 69-72].

Eleventh ending: 1. [measures 72-75], 2. [measures 72-75].

Twelfth ending: 1. [measures 75-78], 2. [measures 75-78].

Thirteenth ending: 1. [measures 78-81], 2. [measures 78-81].

Fourteenth ending: 1. [measures 81-84], 2. [measures 81-84].

Fifteenth ending: 1. [measures 84-87], 2. [measures 84-87].

Sixteenth ending: 1. [measures 87-90], 2. [measures 87-90].

Seventeenth ending: 1. [measures 90-93], 2. [measures 90-93].

Eighteenth ending: 1. [measures 93-96], 2. [measures 93-96].

Nineteenth ending: 1. [measures 96-99], 2. [measures 96-99].

Twentieth ending: 1. [measures 99-102], 2. [measures 99-102].

Twenty-first ending: 1. [measures 102-105], 2. [measures 102-105].

Twenty-second ending: 1. [measures 105-108], 2. [measures 105-108].

Twenty-third ending: 1. [measures 108-111], 2. [measures 108-111].

Twenty-fourth ending: 1. [measures 111-114], 2. [measures 111-114].

Twenty-fifth ending: 1. [measures 114-117], 2. [measures 114-117].

Twenty-sixth ending: 1. [measures 117-120], 2. [measures 117-120].

Twenty-seventh ending: 1. [measures 120-123], 2. [measures 120-123].

Twenty-eighth ending: 1. [measures 123-126], 2. [measures 123-126].

Twenty-ninth ending: 1. [measures 126-129], 2. [measures 126-129].

Thirtieth ending: 1. [measures 129-132], 2. [measures 129-132].

Thirty-first ending: 1. [measures 132-135], 2. [measures 132-135].

Thirty-second ending: 1. [measures 135-138], 2. [measures 135-138].

Thirty-third ending: 1. [measures 138-141], 2. [measures 138-141].

Thirty-fourth ending: 1. [measures 141-144], 2. [measures 141-144].

Thirty-fifth ending: 1. [measures 144-147], 2. [measures 144-147].

Thirty-sixth ending: 1. [measures 147-150], 2. [measures 147-150].

Thirty-seventh ending: 1. [measures 150-153], 2. [measures 150-153].

Thirty-eighth ending: 1. [measures 153-156], 2. [measures 153-156].

Thirty-ninth ending: 1. [measures 156-159], 2. [measures 156-159].

Fortieth ending: 1. [measures 159-162], 2. [measures 159-162].

Forty-first ending: 1. [measures 162-165], 2. [measures 162-165].

Forty-second ending: 1. [measures 165-168], 2. [measures 165-168].

Forty-third ending: 1. [measures 168-171], 2. [measures 168-171].

Forty-fourth ending: 1. [measures 171-174], 2. [measures 171-174].

Forty-fifth ending: 1. [measures 174-177], 2. [measures 174-177].

Forty-sixth ending: 1. [measures 177-180], 2. [measures 177-180].

Forty-seventh ending: 1. [measures 180-183], 2. [measures 180-183].

Forty-eighth ending: 1. [measures 183-186], 2. [measures 183-186].

Forty-ninth ending: 1. [measures 186-189], 2. [measures 186-189].

Fiftieth ending: 1. [measures 189-192], 2. [measures 189-192].

Fifty-first ending: 1. [measures 192-195], 2. [measures 192-195].

Fifty-second ending: 1. [measures 195-198], 2. [measures 195-198].

Fifty-third ending: 1. [measures 198-201], 2. [measures 198-201].

Fifty-fourth ending: 1. [measures 201-204], 2. [measures 201-204].

Fifty-fifth ending: 1. [measures 204-207], 2. [measures 204-207].

Fifty-sixth ending: 1. [measures 207-210], 2. [measures 207-210].

Fifty-seventh ending: 1. [measures 210-213], 2. [measures 210-213].

Fifty-eighth ending: 1. [measures 213-216], 2. [measures 213-216].

Fifty-ninth ending: 1. [measures 216-219], 2. [measures 216-219].

Sixtieth ending: 1. [measures 219-222], 2. [measures 219-222].

Sixty-first ending: 1. [measures 222-225], 2. [measures 222-225].

Sixty-second ending: 1. [measures 225-228], 2. [measures 225-228].

Sixty-third ending: 1. [measures 228-231], 2. [measures 228-231].

Sixty-fourth ending: 1. [measures 231-234], 2. [measures 231-234].

Sixty-fifth ending: 1. [measures 234-237], 2. [measures 234-237].

Sixty-sixth ending: 1. [measures 237-240], 2. [measures 237-240].

Sixty-seventh ending: 1. [measures 240-243], 2. [measures 240-243].

Sixty-eighth ending: 1. [measures 243-246], 2. [measures 243-246].

Sixty-ninth ending: 1. [measures 246-249], 2. [measures 246-249].

Seventieth ending: 1. [measures 249-252], 2. [measures 249-252].

Seventy-first ending: 1. [measures 252-255], 2. [measures 252-255].

Seventy-second ending: 1. [measures 255-258], 2. [measures 255-258].

Seventy-third ending: 1. [measures 258-261], 2. [measures 258-261].

Seventy-fourth ending: 1. [measures 261-264], 2. [measures 261-264].

Seventy-fifth ending: 1. [measures 264-267], 2. [measures 264-267].

Seventy-sixth ending: 1. [measures 267-270], 2. [measures 267-270].

Seventy-seventh ending: 1. [measures 270-273], 2. [measures 270-273].

Seventy-eighth ending: 1. [measures 273-276], 2. [measures 273-276].

Seventy-ninth ending: 1. [measures 276-279], 2. [measures 276-279].

Eightieth ending: 1. [measures 279-282], 2. [measures 279-282].

Eighty-first ending: 1. [measures 282-285], 2. [measures 282-285].

Eighty-second ending: 1. [measures 285-288], 2. [measures 285-288].

Eighty-third ending: 1. [measures 288-291], 2. [measures 288-291].

Eighty-fourth ending: 1. [measures 291-294], 2. [measures 291-294].

Eighty-fifth ending: 1. [measures 294-297], 2. [measures 294-297].

Eighty-sixth ending: 1. [measures 297-300], 2. [measures 297-300].

Eighty-seventh ending: 1. [measures 300-303], 2. [measures 300-303].

Eighty-eighth ending: 1. [measures 303-306], 2. [measures 303-306].

Eighty-ninth ending: 1. [measures 306-309], 2. [measures 306-309].

Ninetieth ending: 1. [measures 309-312], 2. [measures 309-312].

Hundredth ending: 1. [measures 312-315], 2. [measures 312-315].

Hundred and first ending: 1. [measures 315-318], 2. [measures 315-318].

Hundred and second ending: 1. [measures 318-321], 2. [measures 318-321].

Hundred and third ending: 1. [measures 321-324], 2. [measures 321-324].

Hundred and fourth ending: 1. [measures 324-327], 2. [measures 324-327].

Hundred and fifth ending: 1. [measures 327-330], 2. [measures 327-330].

Hundred and sixth ending: 1. [measures 330-333], 2. [measures 330-333].

Hundred and seventh ending: 1. [measures 333-336], 2. [measures 333-336].

Hundred and eighth ending: 1. [measures 336-339], 2. [measures 336-339].

Hundred and ninth ending: 1. [measures 339-342], 2. [measures 339-342].

Hundred and tenth ending: 1. [measures 342-345], 2. [measures 342-345].

Hundred and eleventh ending: 1. [measures 345-348], 2. [measures 345-348].

Hundred and twelfth ending: 1. [measures 348-351], 2. [measures 348-351].

Hundred and thirteenth ending: 1. [measures 351-354], 2. [measures 351-354].

Hundred and fourteenth ending: 1. [measures 354-357], 2. [measures 354-357].

Hundred and fifteenth ending: 1. [measures 357-360], 2. [measures 357-360].

Hundred and sixteenth ending: 1. [measures 360-363], 2. [measures 360-363].

Hundred and seventeenth ending: 1. [measures 363-366], 2. [measures 363-366].

Hundred and eighteenth ending: 1. [measures 366-369], 2. [measures 366-369].

Hundred and nineteenth ending: 1. [measures 369-372], 2. [measures 369-372].

Hundred and twentieth ending: 1. [measures 372-375], 2. [measures 372-375].

Hundred and twenty-first ending: 1. [measures 375-378], 2. [measures 375-378].

Hundred and twenty-second ending: 1. [measures 378-381], 2. [measures 378-381].

Hundred and twenty-third ending: 1. [measures 381-384], 2. [measures 381-384].

Hundred and twenty-fourth ending: 1. [measures 384-387], 2. [measures 384-387].

Hundred and twenty-fifth ending: 1. [measures 387-390], 2. [measures 387-390].

Hundred and twenty-sixth ending: 1. [measures 390-393], 2. [measures 390-393].

Hundred and twenty-seventh ending: 1. [measures 393-396], 2. [measures 393-396].

Hundred and twenty-eighth ending: 1. [measures 396-399], 2. [measures 396-399].

Hundred and twenty-ninth ending: 1. [measures 399-402], 2. [measures 399-402].

Hundred and thirtieth ending: 1. [measures 402-405], 2. [measures 402-405].

Hundred and thirty-first ending: 1. [measures 405-408], 2. [measures 405-408].

Hundred and thirty-second ending: 1. [measures 408-411], 2. [measures 408-411].

Hundred and thirty-third ending: 1. [measures 411-414], 2. [measures 411-414].

Hundred and thirty-fourth ending: 1. [measures 414-417], 2. [measures 414-417].

Hundred and thirty-fifth ending: 1. [measures 417-420], 2. [measures 417-420].

Hundred and thirty-sixth ending: 1. [measures 420-423], 2. [measures 420-423].

Hundred and thirty-seventh ending: 1. [measures 423-426], 2. [measures 423-426].

Hundred and thirty-eighth ending: 1. [measures 426-429], 2. [measures 426-429].

Hundred and thirty-ninth ending: 1. [measures 429-432], 2. [measures 429-432].

Hundred and fortieth ending: 1. [measures 432-435], 2. [measures 432-435].

Hundred and forty-first ending: 1. [measures 435-438], 2. [measures 435-438].

Hundred and forty-second ending: 1. [measures 438-441], 2. [measures 438-441].

Hundred and forty-third ending: 1. [measures 441-444], 2. [measures 441-444].

Hundred and forty-fourth ending: 1. [measures 444-447], 2. [measures 444-447].

Hundred and forty-fifth ending: 1. [measures 447-450], 2. [measures 447-450].

Hundred and forty-sixth ending: 1. [measures 450-453], 2. [measures 450-453].

Hundred and forty-seventh ending: 1. [measures 453-456], 2. [measures 453-456].

Hundred and forty-eighth ending: 1. [measures 456-459], 2. [measures 456-459].

Hundred and forty-ninth ending: 1. [measures 459-462], 2. [measures 459-462].

Hundred and fiftieth ending: 1. [measures 462-465], 2. [measures 462-465].

Hundred and fifty-first ending: 1. [measures 465-468], 2. [measures 465-468].

Hundred and fifty-second ending: 1. [measures 468-471], 2. [measures 468-471].

Hundred and fifty-third ending: 1. [measures 471-474], 2. [measures 471-474].

Hundred and fifty-fourth ending: 1. [measures 474-477], 2. [measures 474-477].

Hundred and fifty-fifth ending: 1. [measures 477-480], 2. [measures 477-480].

Hundred and fifty-sixth ending: 1. [measures 480-483], 2. [measures 480-483].

Hundred and fifty-seventh ending: 1. [measures 483-486], 2. [measures 483-486].

Hundred and fifty-eighth ending: 1. [measures 486-489], 2. [measures 486-489].

Hundred and fifty-ninth ending: 1. [measures 489-492], 2. [measures 489-492].

Hundred and sixtieth ending: 1. [measures 492-495], 2. [measures 492-495].

Hundred and sixty-first ending: 1. [measures 495-498], 2. [measures 495-498].

Hundred and sixty-second ending: 1. [measures 498-501], 2. [measures 498-501].

Hundred and sixty-third ending: 1. [measures 501-504], 2. [measures 501-504].

Hundred and sixty-fourth ending: 1. [measures 504-507], 2. [measures 504-507].

Hundred and sixty-fifth ending: 1. [measures 507-510], 2. [measures 507-510].

Hundred and sixty-sixth ending: 1. [measures 510-513], 2. [measures 510-513].

Hundred and sixty-seventh ending: 1. [measures 513-516], 2. [measures 513-516].

Hundred and sixty-eighth ending: 1. [measures 516-519], 2. [measures 516-519].

Hundred and sixty-ninth ending: 1. [measures 519-522], 2. [measures 519-522].

Hundred and seventieth ending: 1. [measures 522-525], 2. [measures 522-525].

Hundred and seventy-first ending: 1. [measures 525-528], 2. [measures 525-528].

Hundred and seventy-second ending: 1. [measures 528-531], 2. [measures 528-531].

Hundred and seventy-third ending: 1. [measures 531-534], 2. [measures 531-534].

Hundred and seventy-fourth ending: 1. [measures 534-537], 2. [measures 534-537].

Hundred and seventy-fifth ending: 1. [measures 537-540], 2. [measures 537-540].

Hundred and seventy-sixth ending: 1. [measures 540-543], 2. [measures 540-543].

Hundred and seventy-seventh ending: 1. [measures 543-546], 2. [measures 543-546].

Hundred and seventy-eighth ending: 1. [measures 546-549], 2. [measures 546-549].

Hundred and seventy-ninth ending: 1. [measures 549-552], 2. [measures 549-552].

Hundred and eightieth ending: 1. [measures 552-555], 2. [measures 552-555].

Hundred and eighty-first ending: 1. [measures 555-558], 2. [measures 555-558].

Hundred and eighty-second ending: 1. [measures 558-561], 2. [measures 558-561].

Hundred and eighty-third ending: 1. [measures 561-564], 2. [measures 561-564].

Hundred and eighty-fourth ending: 1. [measures 564-567], 2. [measures 564-567].

Hundred and eighty-fifth ending: 1. [measures 567-570], 2. [measures 567-570].

Hundred and eighty-sixth ending: 1. [measures 570-573], 2. [measures 570-573].

Hundred and eighty-seventh ending: 1. [measures 573-576], 2. [measures 573-576].

Hundred and eighty-eighth ending: 1. [measures 576-579], 2. [measures 576-579].

Hundred and eighty-ninth ending: 1. [measures 579-582], 2. [measures 579-582].

Hundred and ninetieth ending: 1. [measures 582-585], 2. [measures 582-585].

Hundred and ninety-first ending: 1. [measures 585-588], 2. [measures 585-588].

Hundred and ninety-second ending: 1. [measures 588-591], 2. [measures 588-591].

Hundred and ninety-third ending: 1. [measures 591-594], 2. [measures 591-594].

Hundred and ninety-fourth ending: 1. [measures 594-597], 2. [measures 594-597].

Hundred and ninety-fifth ending: 1. [measures 597-600], 2. [measures 597-600].

Hundred and ninety-sixth ending: 1. [measures 600-603], 2. [measures 600-603].

Hundred and ninety-seventh ending: 1. [measures 603-606], 2. [measures 603-606].

Hundred and ninety-eighth ending: 1. [measures 606-609], 2. [measures 606-609].

Hundred and ninety-ninth ending: 1. [measures 609-612], 2. [measures 609-612].

Hundredth ending: 1. [measures 612-615], 2. [measures 612-615].

Kammen's Bulgar 2

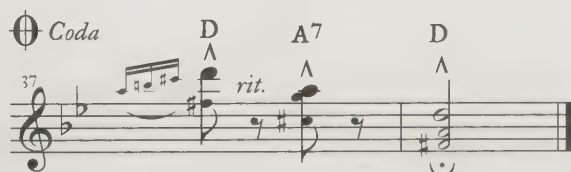
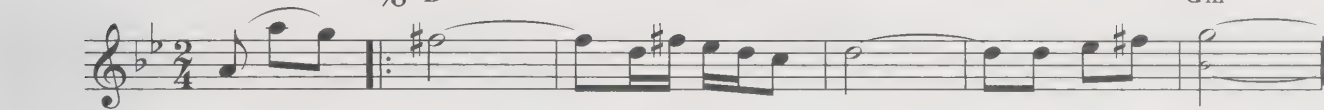
קאמענס בולגאר

J. Kammen archives

♩ = 120

♩ D

Gm



Kammen's Bulgar 3

קאמענס בולגאר

J. Kammen archives

♩ = 144

Dm
 A7
 1. Dm A7 2. Dm
 To Coda
 Gm
 Dm A7
 Dm Dm
 Gm Dm A7
 1. Dm A7
 2. Dm
 D.S. al Coda
 Coda Dm A7 Dm

Kammen's Bulgar 4

קאמענס בולגאר

J. Kammen archives

♩ - 132

Dm

2nd time *S^{ma}*

The musical score is written for a single melodic line in 2/4 time. It begins with a key signature of one flat (B-flat) and a tempo marking of 132 beats per minute. The first staff (measures 1-4) starts with a Dm chord and a '2nd time *S^{ma}*' marking. It features several triplet figures and accents. The second staff (measures 5-8) continues the triplet patterns. The third staff (measures 9-13) includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The fourth staff (measures 14-18) contains a 'To Coda' instruction with a Coda symbol, an A7 chord, and a Dm chord. The fifth staff (measures 19-22) starts with a Dm chord and includes a triplet. The sixth staff (measures 23-26) continues the triplet patterns. The seventh staff (measures 27-30) includes a first ending bracket labeled '1.'. The eighth staff (measures 31-32) includes a second ending bracket labeled '2.' and a 'D.C. al Coda' instruction. The final staff (measures 33-35) is the Coda section, starting with a Coda symbol, followed by Dm, A7, and Dm chords, with a 'rit.' (ritardando) marking over the A7 chord.

Kammen's Bulgar 5

קאמענס בולגאר

J. Kammen archives

 $\bullet = 120$ \S_F

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice in 3/4 time, featuring a key signature of one flat (B-flat). The guitar part includes chords (C7, F, A7, Dm, Gm) and triplets. The vocal part includes lyrics and a "To Coda" section. The score is divided into systems, with measures numbered 6, 12, 18, 24, 30, and 36. The final system includes a "Coda" section and a "D.S. al Coda" instruction.

Kostakowsky's Bulgar I

קאסטאקאָווסקי'ס בולגאַר

Wolff Kostakowsky archives

CD Track 34

♩ = 112

Cm

G

Fm

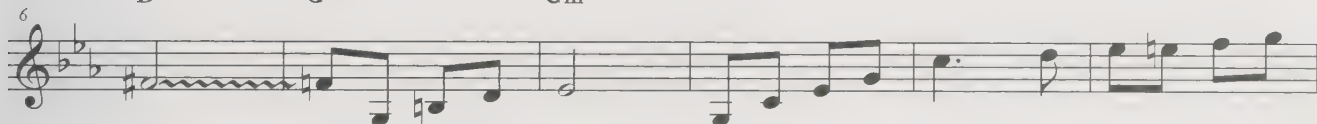
Cm



D

G7

Cm



Fm

Cm

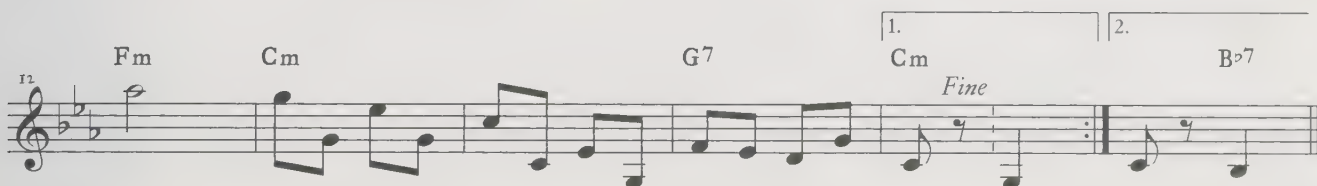
G7

1. Cm

2.

Bb7

Fine



Eb

Ab

Eb



Bb7

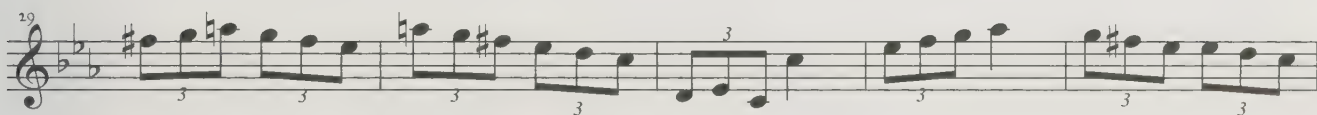
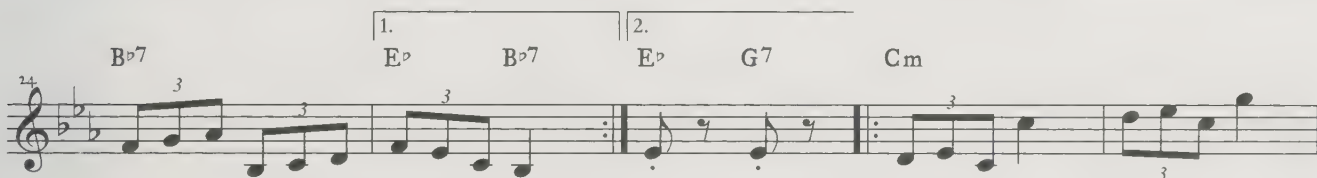
1. Eb

Bb7

2. Eb

G7

Cm



1. Cm

G7

2. Cm

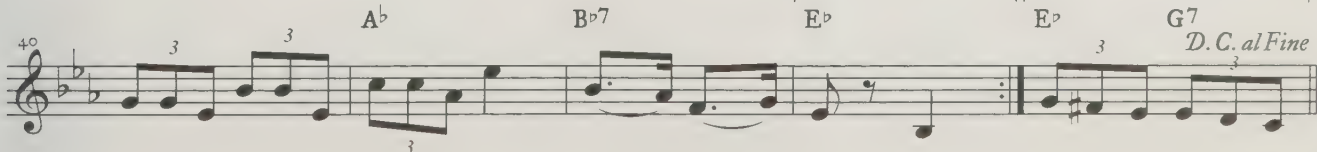
Bb7

Eb

Ab

Bb7

Eb



D.C. al Fine

Kostakowsky's Bulgar 2

קאסטאקאווסקי'ס בולגאר

Wolff Kostakowsky archives

♩ = 112

The musical score is written for a single melodic line in 2/4 time, with a tempo of 112 beats per minute. The key signature has one flat (B-flat). The score consists of ten staves, each containing a series of notes with various chords indicated above them. The chords include Fm, C7, Bbm, Eb7, Fm/C, C, Fm, A7, G7, Fm, Bbm, Fm, C7, Fm, Eb7, Fm, F, G, C7, F, Bb, Gm, F, C7, Fb, Bb, C7, F, Bb, C7, F [N.C.], and D.S. al Fine. The score includes several triplets (indicated by a '3' below the notes) and repeat signs with first and second endings. The piece concludes with a double bar line and the instruction 'D.S. al Fine'.

Kutcher's Bulgar

קוטשערס בולגאר

Joe Kutcher

Lively ♩ = 138

The musical score for "Kutcher's Bulgar" is written in 3/4 time with a key signature of one flat (Bb). The tempo is marked "Lively" with a quarter note equal to 138 beats per minute. The score consists of several staves of music, including a melody line and a bass line. The melody line starts with a treble clef and a key signature of one flat. The bass line starts with a bass clef and a key signature of one flat. The score includes various musical markings such as chords (Dm, A7, C, F, Fm, Cm), dynamics (s, f), and articulation (accents, slurs). The score also includes a section marked "To Coda" and a section marked "Coda".

Chords and markings in the score include:

- Dm
- A7
- C
- F
- Fm
- Cm
- C
- To Coda
- Coda

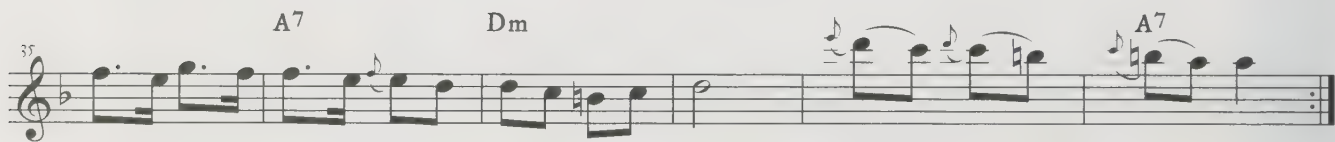
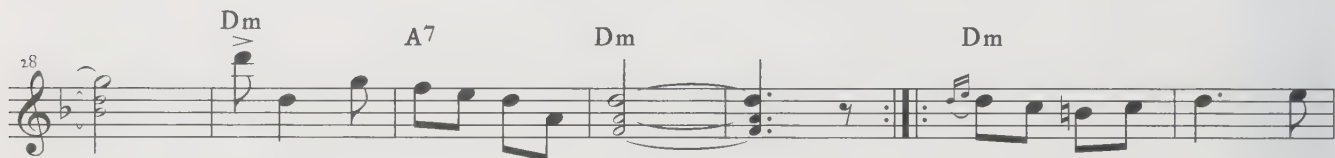
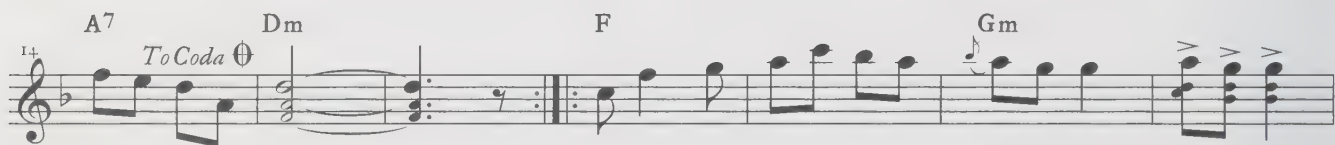
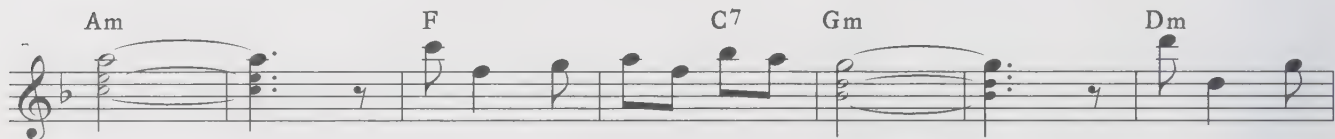
Odeser Bulgar

אָדעסער בולגאַר

Odes (Odessa), Ukraine

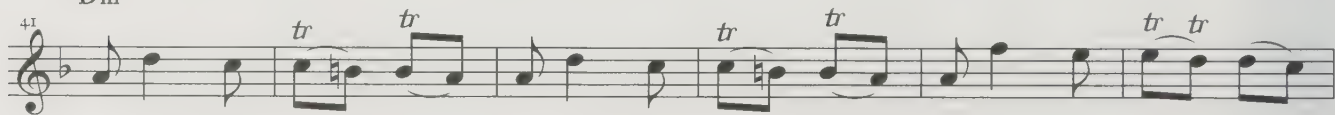
Lively ♩ = 138

Dm

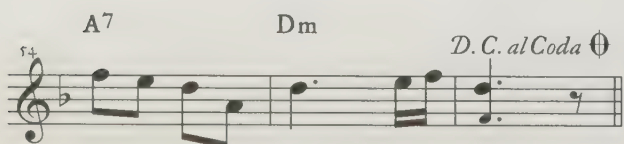


optional: 8va

Dm

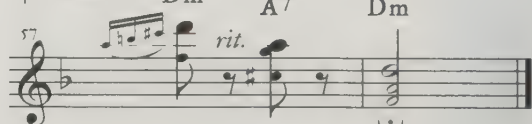


(8va)



D. C. al Coda

Coda



אלשענעצקים בולגאר

● = 126

57

Oyfgeshpilt!

Strike Up a Tune!

אויפגעשפילט!

Bucharest, 1955

♩ = 96

Em B7 Em D

G D7 G Em

Am Em C G

Bm Em B Em Am

Em C G F Em *Fine*

Bm G 1. Em 2. Em *D.C. al Fine*

Serba La Booga

סערבע לאַ בוגאַ

Jack Boogich (Yankl Bughici)

♩ = 152

2nd time *S^{va}*

Gm D7

Gm Cm D7

1. Gm *S^{va}* 2. Gm Gm

D7 Gm

Cm D7

1. Gm *S^{va}* 2. Gm F7 B^b

F F7 B^b D7 Gm

D7 1. Gm

2. Gm D.S. $\frac{\text{S}}{\text{S}}$ al Coda Θ

Θ Coda

Gm D7 Gm

rit.

Tsigaynerisher Bulgar

Rom Bulgar

ציגיינער־ישער בולגאר

J. Kammen archives

• 132

Staff 1: f G

Staff 2: p Gm

Staff 3: sfz

Staff 4: $D7$ Gm Cm Gm

Staff 5: $D7$ $To Coda \Theta$ Gm E^\flat B^\flat Gm

Staff 6: G $D.C. al Coda \Theta$ Θ $Coda$ f Gm $D7$ Gm sfz

Vu Nemt Men a Bisl Mashke ווו נעמט מען אַ ביסל משקה

Where Does One Get a Little Whiskey

Henry Weinstein

S^{va} ad lib.

\S Dm Gm

6 A Dm

12 *last time: S^{va}* A To Coda Θ 1. Dm 2. Dm

19 F C

25 F

31 C F A *p* *ff* Dm

38 A Dm A Dm

45 Gm Dm A 1. Dm A

51 2. Dm D.S. \S al Coda Θ

Θ Coda Dm A7 Dm *rit.*

The musical score is written in 2/4 time and features a variety of chords including Dm, Gm, A, F, C, and A7. It includes dynamic markings such as *p* (piano) and *ff* (fortissimo), as well as performance instructions like *S^{va} ad lib.* and *rit.* (ritardando). The score is divided into systems, with measures numbered 6, 12, 19, 25, 31, 38, 45, and 51. It concludes with a Coda section.

Freylekhs

1. 7:40 Freylekhs	65
2. Arader Freylekhs 1	66
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4. Berditshevski's Freylekhs	68
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12. Hirlau Freylekhs	75
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18. Kammen's Freylekhs 5	81
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23. Lebedik	86
24. Makonovetski's Freylekhs 1	87
25. Makonovetski's Freylekhs 2	88
26. Makonovetski's Freylekhs 3	89
27. Mazover's Freylekhs	90
28. Mitn Fidele	91
29. Moskve Freylekhs	92
30. Sadigurer Freylekhs	92
31. Shakhnay's Freylekhs	94
32. Shedletser Freylekhs	94
33. Shuster un Shnayder Tants	95
34. Slobodski's Freylekhs	96
35. Stutschevsky's Freylekhs 1	97

36. Stutschevsky's Freylekhs 2	97
37. Stutschevsky's Freylekhs 3	98
38. Unter di Grininke Beymelekh	99
39. Vizhnitser Freylekhs	100
40. Volyner Freylekhs	100
41. A Yor Nokh Mayn Khasene	102
42. Zayt Lustik	103
43. Di Zilberne Khasene	104

7:40 Freylekhs

פֿריילעכס 7.40

Collected by Yale Strom from Paul Babici. Iasi, Romania

$\text{♩} = 132$

Gm Cm

1.-3. D7 Gm 4. D7 Gm B \flat

8 Cm F7 B \flat

1. D7 Gm 2. A7 D7 Gm

15 Gm F F7 B \flat

21 D7 F F7 B \flat

26 Gm Am7 \flat 5

31 D7 Gm

1. 2.

The apocryphal story behind this tune is that it was the most frequently requested melody by Jewish passengers on the 7:40 train from Odessa to Kiev as the klezmerim moved from car to car. The first two sections are well-known. The third section Babici learned from his father.

Arader Freylekhs I

אֲרֹאדֶּר פֶּרִי־לֵעָכָם

Arad, Romania, 1954

Con brio ♩ = 120

§ Em

G

5
 Em Am 1. Em 2. Em
 11
 Em Am Em B7 Em
 16
 Am rit. Em B7 To Coda \oplus Em C Am
 a tempo
 22
 B7 Em Am 1. Em
 2. Em
 27
 D.S. $\text{\textcircled{S}}$ al Coda \oplus
 29
 \oplus Coda Em
 31
 D G D Em Dm E

Arader Freylekhs 2

אַראַדער פֿרײַלעכס

Arad, Romania. 1954

♩ = 116

Em G

Am Em C D Em

Em Am Em Am

Em Em Am

D B⁷ Em

C Am Em B⁷ Em

E Am Em

D G B⁷ Em

Am D

51

Em C

56

Am Em B7 Em

Berditshevski's Freylekhs

Also known as "Stoliner Skotskhe"

בערדיטשעווסקים פֿריילעכס

Collected from A. I. Berditshevski

♩ = 108

Em Am

6

B7

1. Em 2. Em

11

C D Em C

16

F Em C D

21

G Am B7 Em

Dobin's Freylekhs I

דאָבין'ס פֿריילעכס

Collected from Sh. Dobin

$\bullet = 112$

Chord symbols: Gm, Cm, Gm, Cm, Gm, D7, Gm, Cm, Cm, Gm, Cm, Gm, Cm, Gm, Cm, Gm, Cm, D.S. $\&$ al Fine

Some musicians will recognize the first two sections of this melody as the Purim song "Khag Purim" (Purim Day).

Dobin's Freylekhs 2

דאבינס פֿריילעכס

Collected from Sh. Dobin

• 132

 E_m [illegible]

Dulitski's Freylekhs

דוֹלִיצְקִים פֿריילעכס

Collected from B. Dulitski. Kiev, 1935

 $\bullet = 120$

G

5

Fm

1. G

2. G

Fine

10

Cm

G

Cm

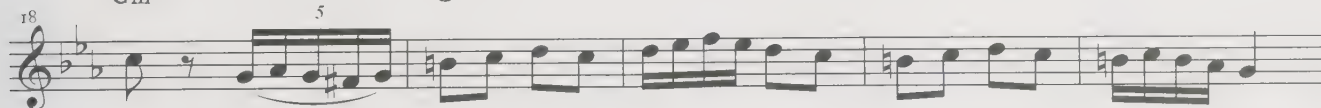
G



2.

Cm

G



Fm

G

D.C. al Fine



Gershfeld's Freylekhs I

גערשפֿעלדס פֿריילעכס

Collected from G. Gershfeld. Tiraspol, Moldova, 1937

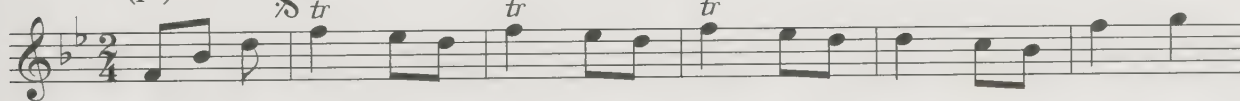
♩ = 152

(F7)

B[♭]
tr

>tr

>tr

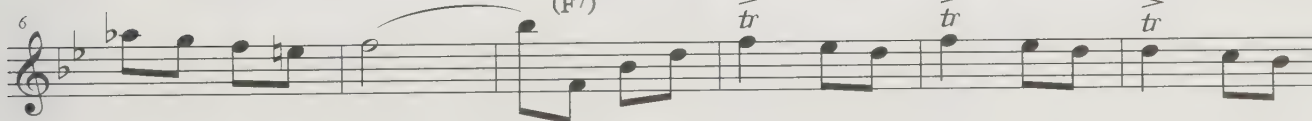


(F7)

B[♭]
tr

>tr

>tr



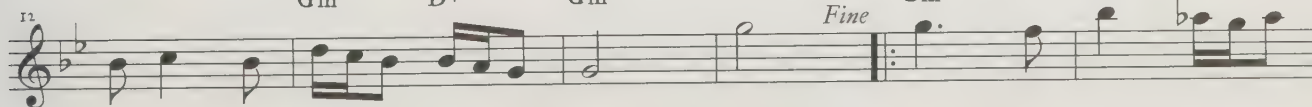
Gm

D7

Gm

Fine

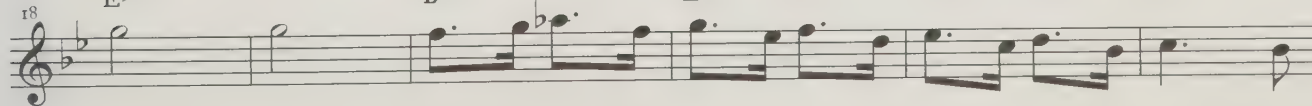
Gm

B[♭]E[♭]B[♭]E[♭]B[♭]

Cm

Gm

Cm



Gm

D7

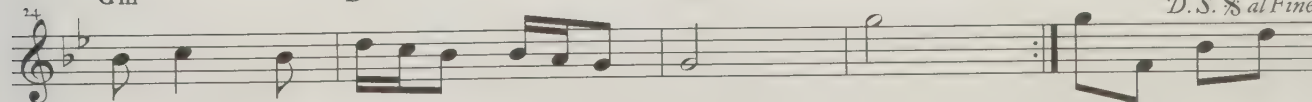
Gm

1.

2.

(F7)

D.S. al Fine



Gershfeld's Freylekhs 2

גערשפֿעלדס פֿריילעכס

Collected from G. Gershfeld. Tiraspol, Moldova, 1937

$\text{♩} = 108$

A Dm

1. A

2. A

5 Dm A *tr* Dm

9 A Dm A *tr* Dm

13 A *Fine* Dm

18 Dm

1. 2.

D.S. al Fine

Grudski's Freylekhs

גרודסקים פֿריילעכס

Collected from L. Grudski. Kherson, Ukraine, 1938

♩ = 152

G Cm G Cm G Fm G

Cm G Cm G

Cm G Fm G Fm G

C G C

G C

G C Cm G

Cm Fm

3 3 3

1. G 2. G

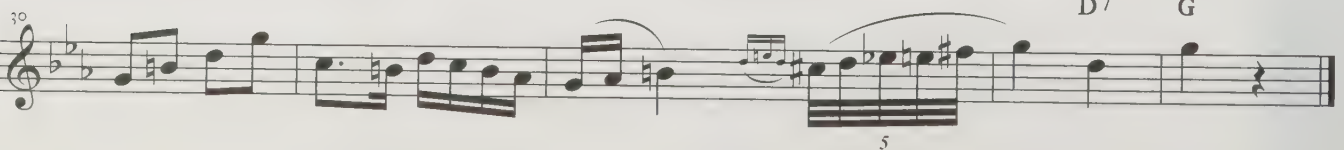
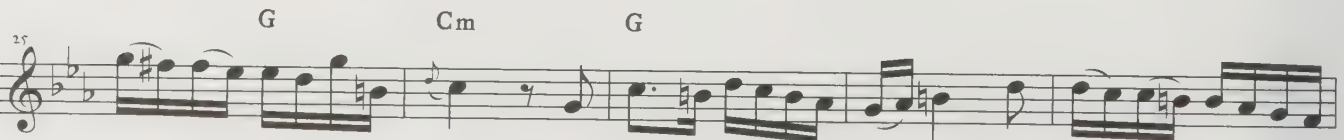
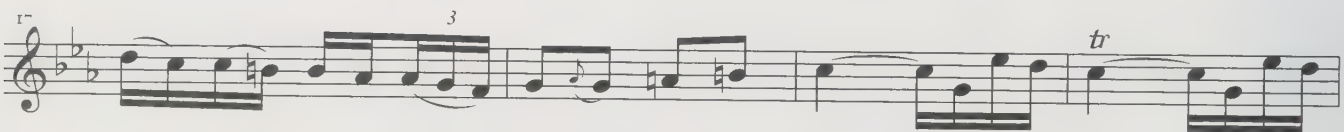
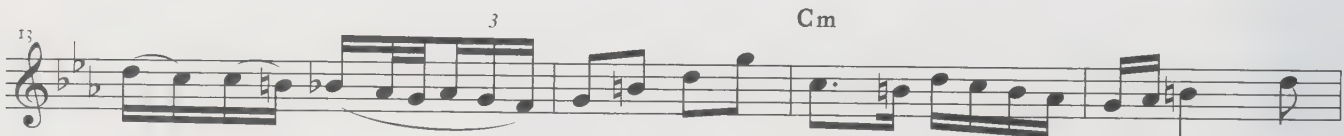
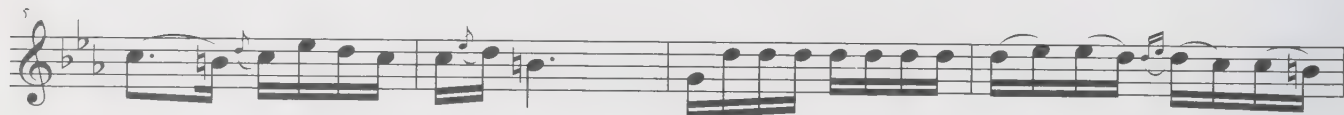
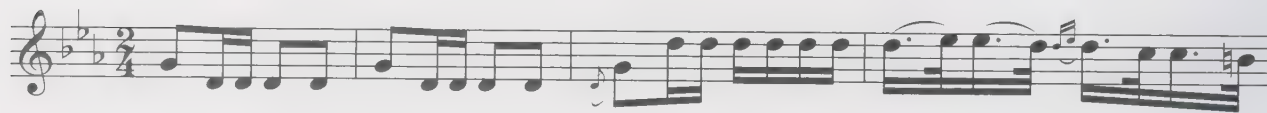
Gulerman's Freylekhs

גולערמאָנס פֿריילעכס

Collected from Z. Gulerman

$\bullet = 112$

G



Hirlau Freylekhs

Also known as "And the Angels Sing"

הַאֲרֵלָא פֿרײַלעכס

Hirlau, Romania

♩ = 144

♩ = 144

♩ C

G7

6 C G7 C G7 C

13 G7 C G7 To Coda

1. C G7 2. C

19 C

24

30 G7 C G7 1. C 2. C E7

37 Am E7 Am

44 E7 Am E7

51 1. Am E7 2. Am G7 D.S. al Coda

55 C G7 C rit.

Coda

Itsikl

איציקל

Traditional

$\text{♩} = 88$

Dm Gm F C7

A7 Dm A7 1. Dm

2. Dm Dm tr

14 A7 Dm Gm Dm F

19 Gm tr C7 F tr A7

23 Dm A7 1. Dm 2. Dm

Kammen's Freylekhs I

קאַמענס פֿריילעכס

J. Kammen archives

♩ = 126

D

Cm

D **Cm**

D **Gm** *Sya ad lib.*

D **D7** **Cm**

D **Gm** **Gm**

D **To Coda** **⊕**

Cm **D** *D.S. 2 times al Coda* **⊕**

⊕ Coda **D** **A7** **D** *rit.*

Kammen's Freylekhs 2

קאַמענס פֿריילעכס

J. Kammen archives

• - 126

Musical score for "The Rose Tree" in 2/4 time. The score is written in a treble clef with a key signature of one flat (B-flat). The tempo is marked "Allegretto". The score includes various musical notations such as chords (D, Cm, Gm), trills (tr), and a Coda section. The score is divided into measures, with measure numbers 6, 11, 17, 23, 28, 33, 40, and 47 indicated. The score concludes with a Coda section marked "Coda" and "To Coda".

Kammen's Freylekhs 3

קאמענס פֿריילעכס

J. Kammen archives

D Gm D Gm D
 7 Gm D7 Gm
 13 D Cm
 19 D D
 25 Gm D
 31 Gm F C7 F
 37 D
 43
 49 Cm To Coda \oplus D D.C. ad lib.
 53 \oplus Coda D A7 D

Kammen's Freylekhs 4

קאמענס פריילעכס 4

J. Kammen archives

♩ = 126

♩ Gm

The musical score is written for a single melodic line in G minor (one flat) and 2/4 time. The tempo is marked as ♩ = 126. The score consists of 46 measures, divided into two systems of 23 measures each. The key signature is G minor, indicated by one flat (Bb). The score includes various chords and ornaments, such as triplets, slurs, and accents. The chords are labeled as Gm, G7, Cm, D, Bb, F7, D7, and Gm. The score also includes a Coda section starting at measure 46, marked with a double bar line and a Coda symbol. The score is written in a single system with a key signature change from G minor to F major (two flats) at measure 22, and back to G minor at measure 38. The score includes a Coda section starting at measure 46, marked with a double bar line and a Coda symbol. The score is written in a single system with a key signature change from G minor to F major (two flats) at measure 22, and back to G minor at measure 38. The score includes a Coda section starting at measure 46, marked with a double bar line and a Coda symbol. The score is written in a single system with a key signature change from G minor to F major (two flats) at measure 22, and back to G minor at measure 38. The score includes a Coda section starting at measure 46, marked with a double bar line and a Coda symbol.

6 G7 Cm D Gm D Gm

11 D Gm D Gm

17 Gm Gm G7

22 Cm D Gm Gm F7

28 Bb

33 F7 Bb

38 D7 To Coda Gm F7

41 Gm D.S. al Coda

46 Gm D7 Gm rit.

Kammen's Freylekhs ♪

קאמענס פֿריילעכס

J. Kammen archives

♩ - 72
Dm

5 Gm Dm 1. Cm Dm 2.

10 Dm

14 D7 Gm F

18 Gm F Cm 1. Dm 2. Dm

22 F *S^{va} ad lib.*

26 C7 1. F C7 2.

30 F A7 Dm

35 Cm 1. Dm A7 Dm A7 2. Dm

Kammen's Freylekhs 6

קאמענס פֿריילעכס 6

J. Kammen archives

♩ = 126

The musical score is written for a single melodic line in treble clef, with a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked as ♩ = 126. The score consists of ten staves of music, with measures numbered 1 through 55. The chords are indicated above the notes.

Staff 1 (Measures 1-7): Chords: Dm, Gm, Dm, D7, Gm.

Staff 2 (Measures 8-14): Chords: C7, F, C7, A7, Dm, tr, Gm tr, Dm tr, A7 tr. Ends with "To Coda Θ".

Staff 3 (Measures 15-20): First ending (1.) Chords: Dm, A7. Second ending (2.) Chords: Dm, A7, Dm.

Staff 4 (Measures 21-27): Chords: Gm, A.

Staff 5 (Measures 28-32): Chords: Dm, Gm, A7.

Staff 6 (Measures 33-38): First ending (1.) Chords: Dm, A7. Second ending (2.) Chords: Dm, C7, F.

Staff 7 (Measures 39-44): Chords: Gm, F, C7.

Staff 8 (Measures 45-50): Chords: F, C7.

Staff 9 (Measures 51-54): First ending (1.) Chords: F, C7. Second ending (2.) Chords: F, A7. Ends with "D.S. al Coda Θ".

Staff 10 (Measures 55-58): Coda. Chords: Dm, A7, Dm.

Knayfl's Freylekhs

קנייפֿלס פֿריילעכס

Collected from B. Knayfl, Vinnicja, Ukraine, 1937

♩ = 120

Gm

Chords and markings in the score:

- Staff 1: Gm
- Staff 2: Cm, Gm, F7, B^b, F7, Gm
- Staff 3: G, Cm, Gm, D7, Gm. Marking: *To Coda* Θ
- Staff 4: Gm, Cm, F7, B^b
- Staff 5: Gm, Cm, Gm, Fm, Gm (1. ending)
- Staff 6: Gm, Cm, Gm, Cm (2. ending)
- Staff 7: Gm, B^b7, Cm, Gm, D7
- Staff 8: Gm, B^b7, Cm, Gm, D7
- Staff 9: Gm, Gm (1. ending), Gm (2. ending), *D.C. al Coda* Θ
- Staff 10: Coda, Gm, Fm, Gm

Kostakowsky's Freylekhs I

קאסטאָקאָווסקיס פֿריילעכס

Wolff Kostakowsky archives

• - 92

Dm



Kostakowsky's Freylekhs 2

קאסטאָקאווסקיס פֿריילעכס

Wolff Kostakowsky archives

♩ = 92

The musical score consists of ten staves of music in 2/4 time. The key signature has two flats (B-flat and E-flat). The tempo is marked as ♩ = 92. The score includes various chords (C, B♭m, F, Fm) and ornaments (trills, grace notes). The piece concludes with a double bar line and the instruction "D.C. al Fine".

Chords and markings:

- Staff 1: C
- Staff 2: B♭m, C
- Staff 3: B♭m, C, Fine
- Staff 4: B♭
- Staff 5: C, F, C
- Staff 6: Fm
- Staff 7: C
- Staff 8: B♭m
- Staff 9: C, B♭m, C, D.C. al Fine

Lively

לעבעדיק

Collected in Bucharest, 1956

● = 108

 E_m

G

Am

D

 E_m

C

Am

 E_m

Am

D

 E_m

C

Am

 E_m

G

23

C

 E_m

G

[illegible]

Am

D

 E_m

Makonovetski's Freylekhs I מאקאנאוועצקיס פֿריילעכס

Collected from A.-E. Makonovetski

♩ - 92

A *tr*
 pizz. arco
 pizz. arco
 1.
 Dm A Dm A
 pizz. arco
 2.
 Dm
 9
 Gm C
 13
 1.
 A A Gm
 17
 Dm A
 21
 1.
 2.
 Gm A
 24

Makonovetski's Freylekhs 2 מאקאנאוועצקיס פֿריילעכס

Collected from A.-E. Makonovetski

♩ = 96

1. 2.

Fine

D.C. al Fine

Makonovetski's Freylekhs 3 מאקאנאוועצקיס פֿריילעכס

Collected from A.-E. Makonovetski

♩ = 104

Gm

D

Cm

D

1. Gm 2. Gm A7

D

A7

D

A7

D

Gm tr

A7

D

Gm

3

Cm

Gm

Cm

Gm

G tr

tr

1.

tr

48

Fm G G D7 G D7 G

53

D7 tr Gm D7 tr

1. Gm 2. Gm

Mazover's Freylekhs

מאָזאווערס פֿריילעכס

Collected from Mazover. Kalinindorf, Ukraine, 1936

♩ = 188

Gm D7 Gm

6

D7 1. Gm 2. Gm F7 B^b Fine

11

16

F7 1. B^b 2. B^b D7 Gm A D7

22

Gm A D7 1. Gm 2. Gm D.C. al Fine

Mitn Fidele

With My Fiddle

מיטן פֿידעלע

Collected in Bucharest, 1952

CD Track 4

♩ = 96

Dm A7 Dm
 5 Gm Dm A7 1. Dm 2. Dm C7
 10 F C7 F C7 F D7
 14 Gm Dm A7 Dm C7
 18 C Dm A7 Dm F
 24 F Dm A7 Dm F
 29 A7 F A7 tr. Dm C7
 D.C.; 2nd time: to Coda ⊕
 ⊕ Coda
 34 F A7 tr. Cm Dm

Moskve Freylekhs

מאסקווע פֿריילעכס

Collected from the Moscow Jewish Theatre

♩ = 104

D Cm D Cm D

Am bam bam bam ba ba ba ba bam. ...

D Cm

La ra la ra la ra la la la la ra la la la ...

D D Gm D Gm D

Cm D Cm D

Cm D Cm D

Sadigurer Freylekhs

סאדיגערער פֿריילעכס

Collected by Yale Strom from Dumitru Bughici.
Sadigura (Sadgora), Ukraine, 1985

♩ = 104

C Dm G C

G C G

9 F G Dm G

13 Dm G C C F

17 C G C F

21 Dm G C C *rit. poco a poco*

25 F C F

29 Dm G C *Fine* C

33 F C F

37 1. Dm G C 2. Dm G C

41 C F

Oy oy oy oy, oy vey, oy vey, ta - te zi - ser!

45 Dm G C Dm G C *D.C. al Fine*

Shakhnay's Freylekhs

שכנאים פֿריילעכס

Collected from Anshel Shakhnay. Tel-Aviv

CD Track 8

♩ = 104

Dm

A7

Measures 1-19 of Shakhnay's Freylekhs. The score is in 2/4 time with a key signature of one flat (Bb). The melody is written on a single staff. Chord changes are indicated above the staff: Dm (measures 1-2), A7 (measures 3-4), Dm (measures 5-6), F (measures 7-8), Dm (measures 9-10), F (measures 11-12), A7 (measures 13-14), and Dm (measures 15-19). The piece ends with a double bar line at measure 19.

Shedletser Freylekhs

שעדלעצער פֿריילעכס

Collected by Yale Strom from Nahum Bruk.

Shedlets (Siedlice), Poland, 1987

♩ = 104

E

Am

Measures 1-19 of Shedletser Freylekhs. The score is in 4/4 time with a key signature of one sharp (F#). The melody is written on a single staff. Chord changes are indicated above the staff: E (measures 1-2), Am (measures 3-4), Dm (measures 5-6), G (measures 7-8), E7 (measures 9-10), Am (measures 11-12), Dm (measures 13-14), and G (measures 15-19). The piece ends with a double bar line at measure 19.

First system of musical notation (measures 1-13). Chords: E7, Dm, E7, Am, E7, Dm, E7, Dm, E7, Am.

Shuster un Shnayders Tants שוסטער און שניידערס טאַנץ

Shoemaker and Tailor's Dance J. Kammen archives

♩ = 132

Second system of musical notation (measures 14-36). Chords: C, G7, C, C, Cm, G7, C, G, C, C, G7, C, G7, C, C. Includes first and second endings, and a Coda section.

Slobodski's Freylekhs

סלאבאדסקי'ס פֿריילעכס

Collected from M. Slobodski. Kiev, 1935

♩ = 104

G Fm G Fm G

Fm G Fm

1. G

2. G C7 F 3 C F

13 C F 3 C G Fm G

18 G G Fm tr

24 G tr Cm G Fm G Fm

29 1. G tr tr tr tr 2. G

Stutschevsky's Freylekhs 1

סטוטשעווסקיס פֿריילעכס

Joachim Stutschevsky archives

$\text{♩} = 104$

G Fm G *tr* *tr*

5 Fm G *tr* *Fine*

9 Fm G *tr* 1. Fm

13 2. G Fm *tr* *tr* G

17 Fm G Fm *tr* *tr* G Fm G *D.C. al Fine*

Stutschevsky's Freylekhs 2

סטוטשעווסקיס פֿריילעכס

Joachim Stutschevsky archives

$\text{♩} = 92$

Gm D7

5 Gm D7 Gm

Stutschevsky's Freylekhs 3

סטוטשעווסקיס פֿריילעכס

Joachim Stutschevsky archives

Unter di Grininke Beymelekh

Under the Little Green Tree

אונטער די גרינינקע ביימעלעך

First section collected by Yale Strom from Teodore Svart,
Bucharest, 1981. Second section by Yale Strom

♩ = 126

F C

Gm Dm

F D7 Gm

C7 F Dm A7

♩ = 152

Dm *Fine, molto rit.* Dm *a tempo*

Gm

A 1. Dm 2. Dm Gm Dm Gm *D. C. al Fine*

Svart learned the first section of this tune from a traveling klezmer in Botoșani, Romania.

Vizhnitser Freylekhs

וויזשניצער פֿריילעכס

Vizhnicja, Ukraine

♩ - 104

G

5

Fm

3

1. G 3

2. G

Fine

10

Fm

G *sim.*

Fm 3

1. G 3 Fm

2. G

15

Fm

3

G *sim.*

Fm 3

1. G 3 Fm

2. G

D.C. al Fine

Volyner Freylekhs

וואלינער פֿריילעכס

Volyntika, Ukraine

♩ = 3/4

D Cm D Cm D

Cm D Cm D Cm D Gm

D Cm D Cm Gm

D Cm D Cm D Cm

D Cm Cm D Cm D

A Yor Nokh Mayn Khasene

A Year After My Wedding

א יאר נאך מיין חתונה

J. Kammen archives

The musical score is written on a single staff in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, often beamed together. Chords are indicated by letters above the staff: Em, B7, Am, D7, G, and C. There are several measures with rests, and some notes are marked with an accent (>). The score ends with a double bar line and a final chord of C.

Chords: Em, B7, Em, B7, Em, Am, Em, B7, Em, D7, G, Am, Em, B7, Em, Am, Em, D7, Em, Em, Am, Em, B7, Am, Em, B7, Em, Am, Em, B7, Em, B7, Em, C.

Zayt Lustik

Be Happy

זַיט לוסטיק

Collected by Yehoshua Glick, Jerusalem, 1980
Published, 1980

The musical score for "Zayt Lustik" is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is composed of eighth and quarter notes, with some slurs and ties. The subsequent staves continue the melody, featuring various musical notations such as slurs, ties, and dynamic markings. The score is presented in a clear, legible format, typical of a published musical manuscript.

Source: learned the first version of the song from a recording session in Jerusalem, 1980.

Di Zilberne Khasene

The Silver Wedding

די זילבערנע חתונה

J. Kammen archives

♩ = 144

6

12

17

25

31

37

42

44

Gm

D

Gm

D

Gm

D

Cm

Gm

D7

Gm

D7

Gm

Cm

D

Cm

D

To Coda

Coda

D

A7

D

Sya ad lib.

D.C. ad lib. al Coda

Horas, Londres, Volekhs, and Zhoks

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Abrasha fun Odes

Abrasha from Odessa

אַבראַשאַ פֿון אָדעס

Odes (Odessa), Ukraine

♩ = 104

The musical score is written for a single melodic line on a treble clef staff. It begins in 3/8 time with a key signature of two sharps (F# and C#). The tempo is marked as 104 beats per minute. The score consists of several staves of music, with measure numbers 6, 13, 19, 26, 33, 38, and 42 indicated. Chord symbols D, E, and Gm are placed above the staff at various points. Trills (tr) are marked above specific notes. A double bar line with first and second endings is present at measure 38. At measure 42, the tempo changes to 152 and the time signature changes to 2/4, with a Dm chord symbol. At measure 48, the key signature changes to one flat (Bb) and the time signature changes to 2/4, with a Gm chord symbol. The score concludes with a glissando marking and a final chord symbol.

54 Dm E7 A7 To Coda Dm A7 Dm

60 Dm

66

72 E7 A7 Dm

77 E7 A7 Dm A7 D.S. al Coda

80 Coda Dm A7 Dm rit.

Besarabishe Hore

Bessarabian Hora

בעסאַראַבישע האָרע

Bessarabia

• 96

1 C G7 C

G7 C Cm C G7

12 Cm C G7 Cm

17 Cm

23

cresc.

29 - - G^o Cm G⁷ Cm

1. 2.

Londre I

לאנדרע

Collected from A. Marshak. Odessa, 1930

♩ = 126-138

B^b F⁷ B^b

F⁷ B^b

B^b D⁷ Gm B^b

D⁷ Gm B^b

1. E^b B^b Gm F⁷ 2. B^b Gm D⁷ Gm

19

Londre 2

לאַנדֶרע

Collected from B. Knayfl. Vinnicja, Ukraine, 1937

♩ = 144

Gm Cm Gm

1. Cm Gm 2. Cm Gm *Fine*

6 Gm Cm Gm Cm Gm

12 Dm D7 *D.C. al Fine*

Rumenishe Hore un Volekh רומענישע האָרע און וואָלעך

J. Kammen archives

♩ = 88

G Cm G Fm G

6 Cm G Cm G Fm

12 *Siva ad lib.* G

17 B^b

22 Fm B^b

28 Gm

33 G Cm G Fm G

38 Fm G Cm Fm

44 G Fm G

49 $\text{♩} = 104$ Gm A^7 Gm

54 A^7 Gm *Fine* Gm

59 *2nd time: 8^{va}* G

64 D^7 G D^7 G D^7 G D^7 G *D.S. al Fine*

Rumenisher Volekh

Romanian Volekh

רומענישער וואלעך

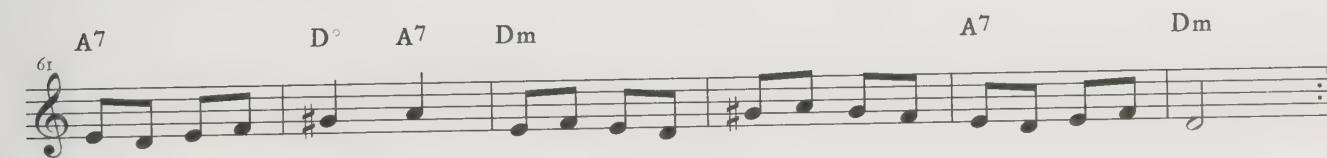
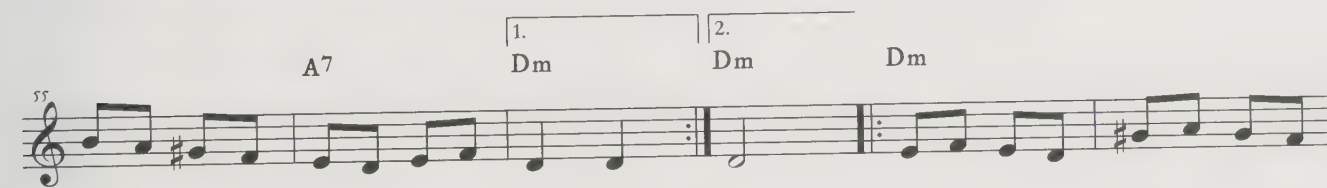
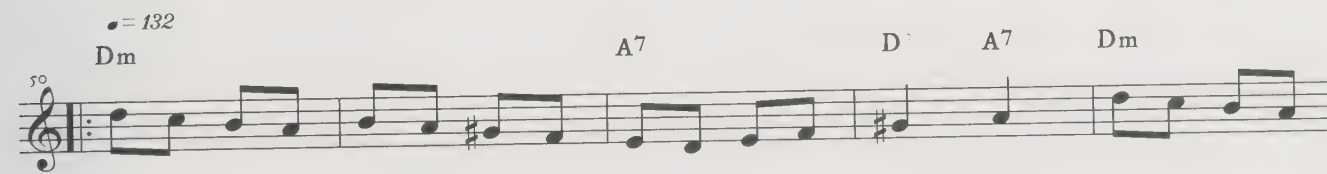
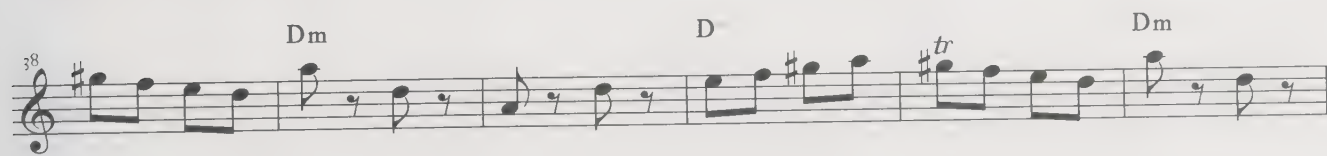
Attributed to Abe Schwartz

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Rubato

Dm

The musical score is written in 4/4 time and consists of nine staves of music. The key signature is one flat (B-flat), and the tempo is marked 'Rubato'. The score begins with a treble clef and a key signature of one flat. The first staff starts with a Dm chord and features a series of eighth notes and triplets. The second staff continues the melodic line with more triplets. The third staff includes a key signature change to two flats (B-flat and E-flat) and continues the triplet pattern. The fourth staff features a trill (tr) and a key signature change to one flat (B-flat). The fifth staff starts with a G chord and continues the triplet pattern. The sixth staff returns to the Dm chord and features a key signature change to one flat (B-flat). The seventh staff starts with a G chord and includes trills (tr). The eighth staff returns to the Dm chord and continues the triplet pattern. The ninth staff features a key signature change to one flat (B-flat) and includes a key signature change to two flats (B-flat and E-flat) at the end. The score concludes with a final key signature change to one flat (B-flat) and a Dm chord.



Vizhnitse Hore un Bulgar

וויזשניצע האָרע און בולגאַר

Also known as "Bagrisn der Khosn" (Welcome the Groom)

Vizhnicja, Ukraine

96

Dm D Dm D

Dm Gm Dm

1. 2. D Dm A7 Dm

A7 Dm D Dm

Gm Dm D Dm A7

Lively 96

Dm D Dm D

Dm D Gm Dm

1. 2. D Dm A7 Dm Am Dm

vid time S

A7 Dm

64 Gm A7 *To Coda* Θ

1. 2. Dm A7 *D.S. al Coda* Θ

Θ *Coda* Dm *rit.* A7 Dm

Volekh I

וואלעך

Collected from G. Barkagan

$\bullet = 104$ Σ G

tr 3 1. G

5 D7

2. G Fine G D7

9 3

13 G D7 G

18 Gm

22 3 D.S. al Fine

Volekh 2

וואלעך

Collected from M. Komendant. Archives of the
Petrograd Jewish Folk Music Society, 1885

♩ = 132

Gm B \flat F7

Gm D7 1. Gm 2. Gm *Fine*

Gm D7 Gm

A D

Gm D7 Gm 1. 2.

Gm D7 Gm

D7 Gm

D7 Gm D7 Gm

G C G



Yidishe Hore

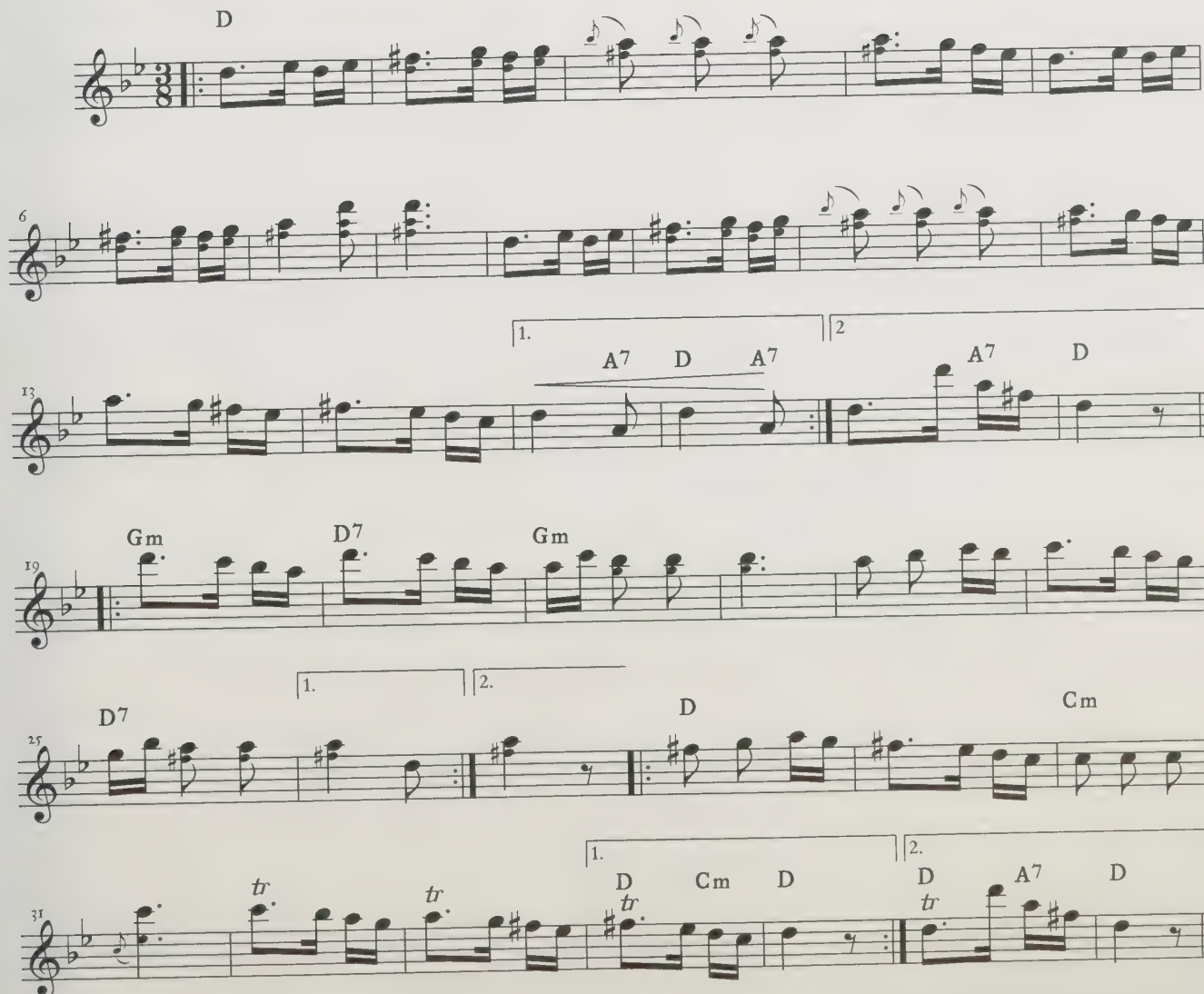
Jewish Hora

יידישע האָרע

Romanian

$\text{♩} = 112$

D



Zhok 1

זשוק

Collected from B. Knayfl. Vinnicja, Ukraine, 1937

$\text{♩} = 132$

The musical score for "Zhok 1" is written in a single melodic line on a treble clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The tempo is marked as $\text{♩} = 132$. The score consists of seven staves of music, with measure numbers 5, 10, 14, 20, 26, and 31 indicated at the beginning of their respective staves. The music features a variety of chords: G major, C minor (Cm), D7, F minor (Fm), and G major. There are several triplet markings (indicated by a '3' below the notes) and first/second ending brackets. The piece concludes with a double bar line and a final chord.

Chords: G, Cm, G, Cm, G, Cm, G, Cm, G, Cm, D7, G, Fm, G, Fm, G, Fm, G.

Measure numbers: 5, 10, 14, 20, 26, 31.

Tempo: $\text{♩} = 132$.

Zhok 2 (Sakhnovski's Zhok)

זשׂאָק

Collected from B. Sakhnovski. Makarov, Ukraine, 1890s

CD Track (25)

$\text{♩} = 132$

Gm

Musical score for Zhok 2 (Sakhnovski's Zhok) in G minor, 3/4 time. The score consists of eight staves of music. The key signature has two flats (Bb and Eb). The tempo is marked as 132 beats per minute. The score includes various musical notations such as eighth notes, quarter notes, half notes, and triplets. Chord symbols are provided above the staff: Gm, Cm, D7, Bb, F, F7, G, Fm, and G. A glissando (Gliss.) is indicated above a half note on the second staff. The score ends with a double bar line and a repeat sign.

5

Gliss.

11

Cm D7 Gm

17

Bb F7 Gm

22

F Bb

28

D7 G Fm Gm

33

G Cm Fm

38

1. G 2. G

Zhok 3 (Makonovetski's Zhok)

זשוק

Collected from A.-E. Makonovetski. Khabno, Ukraine

CD Track 9

♩ 132

Gm

1. 2.

4

8

Cm F

12

Cm D7 Gm Gm Cm Gm

17

A Gm D7 Gm

22

Cm Gm Cm

28

Gm Cm Gm Fm Gm Gm

1. 2.

The musical score is written in 3/8 time with a key signature of one flat (Bb). It consists of two systems, each with first and second endings. The melody is primarily composed of eighth and sixteenth notes, with several triplet markings. Chords are indicated above the staff at various points: Gm, Cm, D7, A, Fm, and F. The first ending of the second system leads back to the beginning of the piece.

Zhok 4

זשוק

Collected by Yale Strom from Motl Zogot, who played it in his
uncle's klezmer band in his hometown of Novozlatopil, Ukraine.
Dnipropetrovs'k, Ukraine, 2000

♩ = 116

Em

5 3 3

B7 1. Em 2. Em

10 Am D G Am

16 D Em D G

22 Am Em B7 Am

26 Em C B7 tr Am Em D Am

31 Em Am Em F Em *Fine*

36 C tr F C

40 Dm Am Em B7 Em *D.C. al Fine*

Skotshnes

1. Beregovski's Skotshne	125
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Beregovski's Skotshne

בערעגאווסקיס סקאטשנע

Moshe Beregovski archives

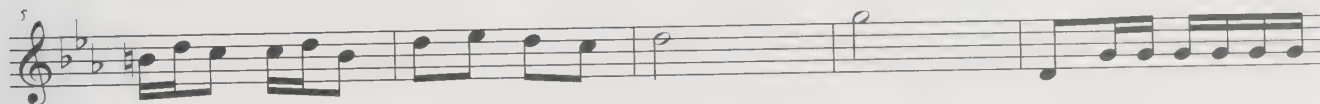
♩ = 120

G

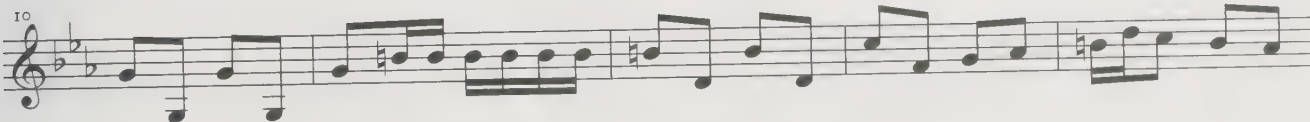


Fm

G



Fm



G

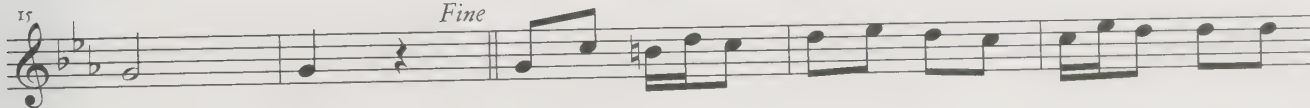
Cm

G

Cm

G

Fine



Cm

G

Cm

G

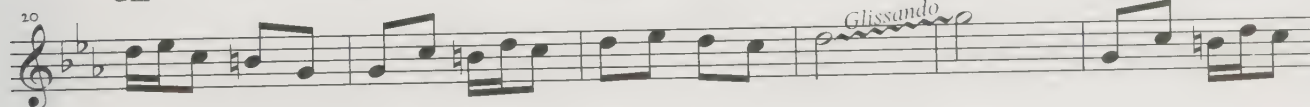
Cm

G

Cm

G

Glissando



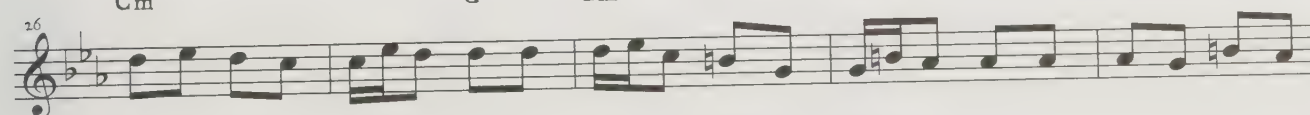
Cm

G

Cm

G

Fm



G

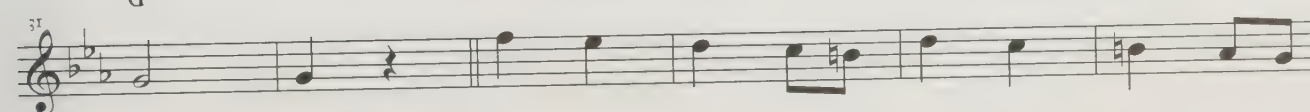
G

Cm

G

Cm

G



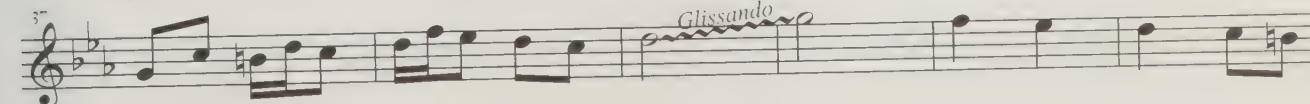
Cm

G

Cm

G

Glissando



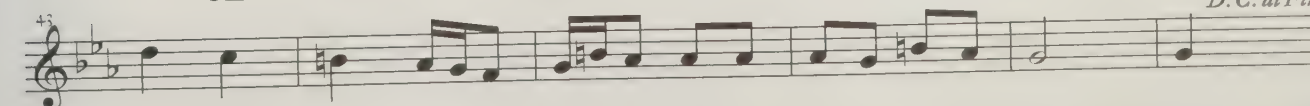
Cm

G

Fm

G

D.C. al Fine



Dulitski's Skotshne

דוליצקי'ס סקאטשנע

Collected from B. Dulitski. Kiev

CD Track (33)

126-132

The musical score is written for a single melodic line in G minor (one flat, key signature). The time signature is 2/4. The piece consists of 14 measures, with a repeat sign at the end. The chords indicated above the staff are: Gm, D, Gm, D, Gm, Bb, C, Gm, D, Bb, Gm, D, Gm, D7, and Gm. The melody is composed of eighth and sixteenth notes, often beamed together. There are two first endings (marked 1.) and one second ending (marked 2.).

Gershfeld's Skotshne

גערשפֿעלדס סקאטשנע

Collected from G. Gershfeld. Tiraspol, Moldova, 1937

♩ = 92

The musical score is written for a single melodic line in 2/4 time, with a tempo of 92 beats per minute. The key signature has two flats (Bb and Eb). The score consists of six staves of music, with measures numbered 1 through 22. Chords are indicated above the staff at various points.

Chords and measure markers:

- Measure 1: Gm
- Measure 5: B⁷
- Measure 6: F
- Measure 7: B⁷ Fm Gm
- Measure 9: B⁷
- Measure 10: F *tr*
- Measure 13: 1. B⁷ 2. B⁷ D7
- Measure 18: Gm
- Measure 19: Cm Gm
- Measure 22: Cm B⁷ F7 B⁷ Fm Gm

♩ = 120

G m

D

5 G m

10

12

21

26 D

31

37 G m

1. 2.

Knayfl's Skotshne

קנייפֿלס סקאטשנע

Collected from B. Knayfl. Vinnicja, Ukraine, 1937

♩ = 92

Gm Cm Gm B^b F7 B^b D7

Gm Cm Gm B^b D7 Gm

D7 Gm D7 Gm Cm D

D7 Gm G7 Cm Gm E^b 1. Gm D7 Gm

2. Gm D7 Gm F7 B^b

F7 B^b E^b Gm D7

1. Gm F7 2. Gm Gm Cm Gm D7 Gm

B^b Gm 5 Cm 1. Gm D7 Gm 2. Gm Fm Gm

Magaziner's Skotshne

Also known as "Lekbayim" (To Life)

מאגזינערס סקאטשנע

Collected from Y. S. Magaziner. Kiev, 1937

♩ 108
Cm G Cm

6 Fm G Cm G Cm G

11 Cm G Cm G Cm G Cm G

16 Fm G *rit.* Cm G Fm

21 G Fm G Fm G

Makonovetski's Skotshne I

מאַקאָנאָוועצקיס סקאָטשנע

Collected from A.-F. Makonovetski

♩ = 76

A Gm A Gm

5 A Gm A To Coda

9 A Gm A Gm A Gm A

13 A A Dm A Dm A

18 Dm tr A Dm tr A⁷

22 A Dm A

27 D. C. al Coda

Coda A

Makonovetski's Skotshne 2

מאקאנאוועצקיס סקאטשנע

Collected from A.-E. Makonovetski

♩ - 120

Gm

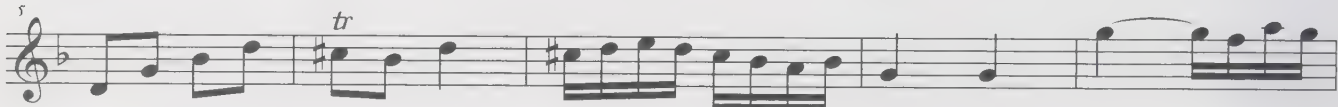
A7



Gm

D7

Gm



B♭

A7

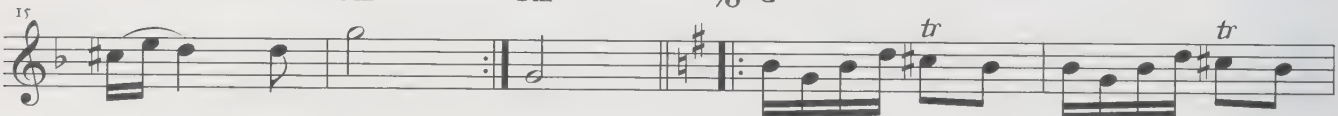
D



1.
Gm

2.
Gm

♩ G



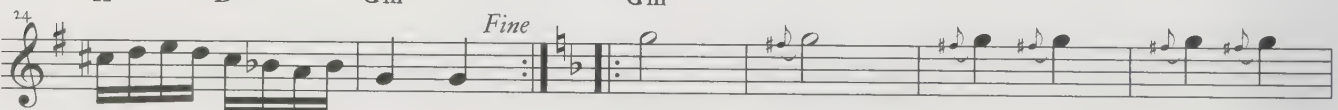
A

D7

Gm

Gm

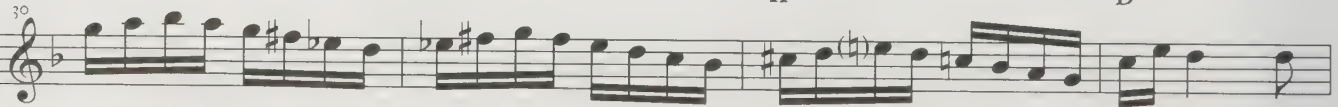
Fine



Cm

A7

D



Gm

Cm

A

D7

Gm

D.S. al Fine



Sakhnovski's Skotshne 1

סאָכנאָווסקי'ס סקאָטשנע

Collected from B. Sakhnovski. Makarov, Ukraine

$\text{♩} = 104$

G Cm G Fm G

Fm G Fm G Fm

G Fm G Fm G Fm

1. G 2. G C

16 *Fine*

D

1. G 2. G

21 *D.S. al Fine*

Sakhnovski's Skotshne 2

סאָכנאָווסקי'ס סקאָטשנע

Collected from B. Sakhnovski. Makarov, Ukraine

$\text{♩} = 92$

Gm D7 Gm Dm Eb D7

Gm D7 Gm Cm Gm D7 Gm

5

Chord symbols and measures shown in the score:

- Staff 1: D7, Gm, D, Gm, G
- Staff 2: Cm, Gm, D7, Gm, F7, B \flat
- Staff 3: Gm, D7, Gm, F7, B \flat
- Staff 4: A, Dm, F7, B \flat , D7
- Staff 5: Gm, D7, Gm, F, F7, B \flat , F7, B \flat
- Staff 6: F, F7, B \flat , F7, B \flat , Gm
- Staff 7: D7, Gm, Cm, D
- Staff 8: Cm, D, Gm, D, Gm, Fm, D
- Staff 9: Cm, D, 1. Gm D7, 2. Gm

This skotshtne gives an example of how the klezmerim would incorporate classical motifs into their repertoire.

Sakhnovski's Skotshne 3

סאָכנאָווסקיס סקאָטשנע

Collected from B. Sakhnovski. Makarov, Ukraine

♩ = 92

Gm

The musical score is written in G minor (one flat) and 2/4 time. It consists of ten staves of music. The tempo is marked as ♩ = 92. The key signature is G minor (one flat). The score includes various chords: Gm, D, G, D7, and G. There are first and second endings marked with '1.' and '2.' respectively. The word 'Fine' appears above the 9th staff. The score is numbered 5, 9, 14, 18, 22, 27, 31, and 35 at the beginning of each staff.

5

9

14

18

22

27

31

35

Chords: Gm, D, G, D7, G

Endings: 1., 2.

Fine

Musical score for "The Rose Tree" in G major, 2/4 time. The score consists of six staves. The first staff is the melody. The second staff is a simple accompaniment. The third staff is a more complex accompaniment with chords Gm, G, and Gm. The fourth staff is a more complex accompaniment with chords D, Gm, G, and D. The fifth staff is a more complex accompaniment with chords G, D, and G. The sixth staff is a more complex accompaniment with chords D, G, D, G, D, G, D, G, D, G. The score ends with a double bar line and a repeat sign.

Shtaynhart's Skotshne

שטיינהארט'ס סקאטשנע

Collected from Y. Shtaynhart, Baysport, Ukraine, 1971

♩ = 32

The musical score consists of ten staves of music, each with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4, indicated by a quarter note equal to 32. The music is written in a style that combines traditional Jewish folk melody with Western harmonic structures. Chords are indicated by letters above the staff: G, Cm, Fm, and G. The melody is primarily composed of eighth and sixteenth notes, often beamed together in groups. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The overall mood is lively and rhythmic, characteristic of a folk dance tune.

Slobodski's Skotshne I

סלאבאדסקים סקאטישנע

Collected from M. Slobodski

♩ = 92

Musical score for "The Rose Tree" in E major, 2/4 time. The score consists of 37 measures across eight staves. It includes various musical notations such as treble clef, key signature (three sharps), time signature (2/4), and dynamic markings like "tr" (trill) and "B7". Chord symbols (E, B7, G, Gm, Em, Dm) are placed above the staff. The piece concludes with a "D.S. al Fine" instruction.

Slobodski's Skotshne 2

סלאבאדסקים סקאטשנע

Collected from M. Slobodski

♩ = 96

Gm Cm Gm

1. Gm

2. Gm

Fine G tr tr

14

B \flat F B \flat Fm Gm

18

B \flat F tr tr B \flat

22

Gm

26

Cm Gm B \flat Fm Gm D.C. al Fine

30

Tsherniavski's Skotshne I

טשערניאווסקיס סקאטשנע

Collected from B. Tsherniavski. Bila Cerkva, Ukraine, 1935

♩ = 126

The musical score is written for a single melodic line in 2/4 time, with a tempo of 126 beats per minute. The key signature is one sharp (F#), indicating D major or A minor. The score consists of ten staves, each containing a line of music. Chords are indicated by letters above the staff: Gm, A, D7, and G. Some notes are marked with a 'tr' for trill. There are two first endings (marked '1.') and one second ending (marked '2.'). Triplets are indicated by a '3' below the notes. The score ends with a double bar line and a repeat sign.

Staff 1: Gm, A, tr, Gm

Staff 2: A, D7, 1. Gm

Staff 3: 2. Gm, G

Staff 4: D7, G

Staff 5: D7, G

Staff 6: D7, G, Gm

Staff 7: D7, Gm

Staff 8: D7, Gm

Staff 9: G, D7, G

Staff 10: G, D7, G

43 D7 G D7

49 G D7 G

54 Gm

60

65

70 D7 Gm G

76 D7 G

83 D7

89 G Gm

94 D7 Gm D7 Gm

Detailed description of the musical notation: The page contains ten staves of music. The first staff (measures 43-48) is in G major, featuring a D7-G-D7 chord progression. The second staff (measures 49-53) continues in G major with G-D7-G chords. The third staff (measures 54-59) is in G minor, marked with a Gm chord. The fourth staff (measures 60-64) continues in G minor. The fifth staff (measures 65-69) continues in G minor. The sixth staff (measures 70-75) is in G major, marked with D7-Gm-G chords. The seventh staff (measures 76-82) continues in G major with D7-G chords. The eighth staff (measures 83-88) continues in G major with a D7 chord. The ninth staff (measures 89-93) is in G minor, marked with G-Gm chords. The tenth staff (measures 94-98) continues in G minor with D7-Gm-D7-Gm chords. The notation includes various rhythmic values, including eighth and sixteenth notes, and triplets. Measure numbers are placed at the beginning of each staff.

Tsherniavski's Skotshne 2

טשערניאווסקיס סקאטשנע

Collected from B. Tsherniavski. Bila Cerkva, Ukraine, 1935

92-100

The musical score is written for a single melodic line in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). The notation includes various chords (G, Cm, Fm) and ornaments (tr). The score is divided into ten staves, with measures numbered 1 through 41. The first staff begins with a repeat sign. The second staff includes a trill (tr) and a fermata. The third staff features a series of eighth-note patterns. The fourth staff includes a first and second ending. The fifth staff begins with a measure rest. The sixth staff includes a triplet. The seventh staff includes a triplet. The eighth staff includes a triplet. The ninth staff includes a triplet. The tenth staff includes a triplet.

Chords: G, Cm, Fm, tr, 1., 2., 3.

46 *tr* G Cm

52 G Cm G Cm G *tr*

58 Fm 3 G Fm G Dm7b5 G

Detailed description: This system contains the first three staves of the musical score. The first staff (measures 46-51) features a melodic line with a trill in measure 49 and a G major chord. The second staff (measures 52-57) continues the melody with a Cm chord in measure 54 and a trill in measure 57. The third staff (measures 58-63) includes a triplet in measure 59, a Dm7b5 chord in measure 62, and ends with a G major chord.

Ziserman's Skotshne I

זיסערמאן'ס סקאטשנע

Collected from V. Ziserman. Vinnicja, Ukraine, 1932

$\text{♩} = 96$ Gm Cm Bb Cm

5 Gm Fm Gm Cm Gm Fm Gm

9 *tr* F

15 Gm D Gm Cm

20 *tr* Gm Fm Gm Cm Gm Fm Gm

Detailed description: This system contains the next five staves of the musical score. The fourth staff (measures 64-69) starts with a tempo marking of quarter note = 96 and features a Bb chord in measure 67. The fifth staff (measures 70-75) continues the melody with various chords including Fm and Gm. The sixth staff (measures 76-81) includes a trill in measure 79 and an F major chord in measure 81. The seventh staff (measures 82-87) features a D major chord in measure 84. The eighth staff (measures 88-93) ends with a trill in measure 90 and a sequence of chords including Gm, Fm, and Cm.

Ziserman's Skotshne 2

זיסערמאנ'ס סקאטשנע

Collected from V. Ziserman. Vinnicja, Ukraine, 1932

96

Gm D

Gm

B \flat Gm E \flat *tr*

D7 Gm *Fine* F7 B \flat

F7 B \flat Cm B \flat Gm

Cm Gm D7 Gm *D. C. al Fine*

The musical score is written for a single melodic line in 2/4 time, featuring a key signature of one flat (Bb). The piece is marked with a tempo of 96. The notation includes various chords (Gm, D, Bb, F7, Cm, D7) and ornaments (tr). The score is divided into six staves, with measures numbered 1 through 21. The piece concludes with a 'D. C. al Fine' instruction.

Ziserman's Skotshne 3

זיסערמאנ'ס סקאטשנע

Collected from V. Ziserman. Vinnicja, Ukraine, 1932

♩ = 96

The musical score is written for a single melodic line in 2/4 time, with a tempo of 96 beats per minute. The key signature has two flats (Bb and Eb). The score consists of 24 measures, organized into six systems of four measures each. Chords are indicated above the staff: Cm, Gm, F, C, and G. The score includes repeat signs at measures 12 and 24. The first ending at measure 12 leads to a 'Fine' marking. The second ending at measure 24 leads to a 'D.C. al Fine' marking. The melody is characterized by eighth-note patterns and slurs.

1. Cm 2. Cm

Fine

1. G 2. G

D.C. al Fine

Khosedls

1. Arader Khosedl	149
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9. Kostakowsky's Khosedl 2	156

Arader Khosedl

אַראַדער חסידל

Arad, Romania. 1954

CD Track 10

♩ = 126

Em Am Em

Am Em Am Em

B7 Em D7 G D7

G C D7 G tr Em

D7 G Am B7 Em

3

Barkagan's Khosedl I

באַרקאַגאַנס חסידל I

Collected from G. Barkagan. Kalinindorf (Kalinino), Ukraine, 1936

♩ = 96

Gm tr tr tr tr D7 Gm

Gm F7 Bb F7 Bb F7

5

11

B \flat F7 B \flat F7 B \flat

E \flat F B \flat F7 B \flat D7 Gm

Barkagan's Khosedl 2

באַרקאַגאַנס חסידל

Collected from G. Barkagan. Kalinindorf (Kalinino), Ukraine, 1936

$\bullet = 96$

G D7 G *tr* D7 G

D7 G

D7 G

F C Am Em *tr* D *tr* D7 G *Fine*

G

F C Am Em D D7 G *D.C. al Fine*

Berditshever Khosedl

Berdičiv Khosedl

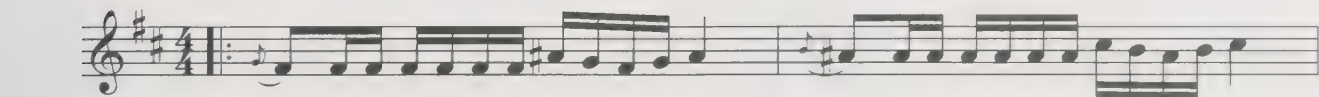
בערדיטשעווער חסידל

Collected by Yale Strom. Breslav (Wrocław), Poland, 1984

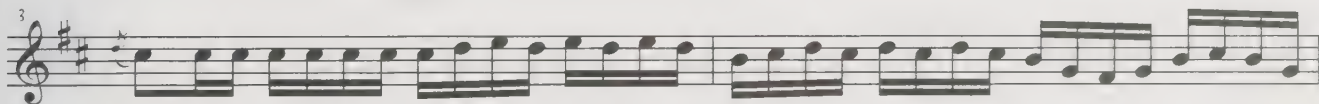
CD Track 26

♩ = 88

F#



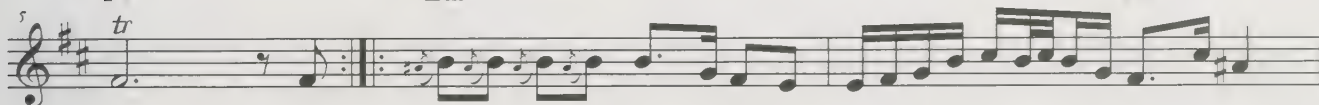
Em



F#

Em

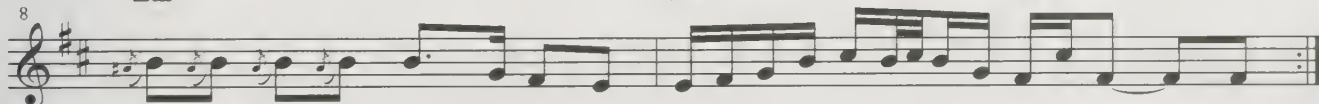
F#



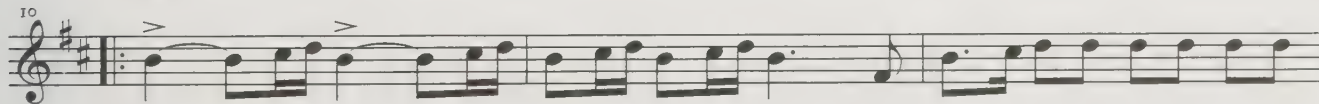
Em

Em

F#



Bm



F#

Em

F#

F#



Em F# G

1.

F#

2.

F#



The last two sections of this piece will be recognized as the melody sung to the prayer "V'taher Libeynu" (Purify Our Hearts).

Bughici's Khosedl

בוניטש חסידל

Collected by Yale Strom from Itsik "Cara" Svart of Iasi, Romania,
who learned it from klezmer accordionist Izu Gott. 1993

The musical score is written in 2/4 time and consists of six staves of music. The key signature has two flats (Bb and Eb). The score includes various chords and melodic lines, with some measures marked with 'tr' (trill) and 'D.C. al Fine'.

Chords and markings above the staves:

- Staff 1: Cm, Fm, G, Cm
- Staff 2: Fm, G, Cm, Fine
- Staff 3: Cm, G, Cm tr (b), tr (b)
- Staff 4: G, Cm tr (b), tr (b)
- Staff 5: Ebm, Bb, Ebm
- Staff 6: Bb, Ebm, Bb, Cm, D.C. al Fine

This tune was part of the repertoire of the famed family klezmer kapelye in Moldova, the Bughicis, led by Avram (a brother of Yankel "Jack" Boogich).

Drujar Khosedl

דרוזשאר חסידל

Collected by Yale Strom from Hirsh Pekelis, whose grandfather, a klezmer, learned it while visiting Druja, Belarus. 2004

$\text{♩} = 126$

Gm Cm Gm Cm Gm

6 Cm Gm D7 Gm Bb F Bb

12 F Bb Gm Cm Gm D7 Gm Gm 1. 2. Fine

18 Gm D7

24 Gm

30 Cm D7 Gm D7 Gm 1. 2. rit. Gm D.C. al Fine

The musical score is written on a single treble clef staff in 2/4 time. It begins with a key signature of one flat (Bb) and a tempo marking of 126 beats per minute. The melody is composed of eighth and quarter notes, with some measures containing rests. Chords are indicated above the staff: Gm, Cm, D7, Bb, F, and D.C. (Da Capo). The score includes repeat signs with first and second endings. The piece concludes with a 'Fine' marking.

Freylekher Nign

Joyful Melody

פֿריילעכער ניגון

Emil Saculet archives

♩ - 96

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of six staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff includes a first ending bracket and a second ending bracket. The fourth staff continues the melody. The fifth staff includes a first ending bracket and a second ending bracket. The sixth staff concludes the piece with a 'pizz.' (pizzicato) marking.

Chords indicated above the staff:

- Staff 1: E, Am, E, Dm
- Staff 2: E, Am, E, Am, E, Dm
- Staff 3: 1. E, 2. E G C G
- Staff 4: C, C/B, Am, E, Am, E, 1. Am G
- Staff 5: 2. Am, E, Am, E, Dm, E, Am
- Staff 6: E, Am, E, Dm, E, pizz.

This melody, which probably originated in Poland, was considered the "Hava Nagila" of the 19th century. It was known by many different titles, including "Lustig Zayn," "Yoshke, Yoshke," and "MaYofes."

Kostakowsky's Khosedl I

קאסטאָווסקיס חסידל

Wolff Kostakowsky archives

♩ = 96

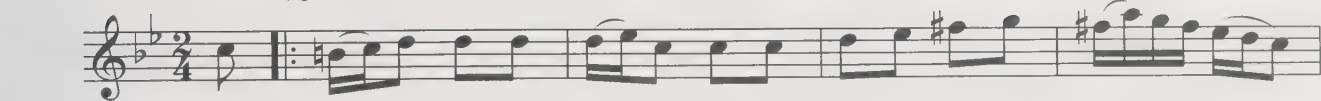
G7

Cm

G

D

Cm



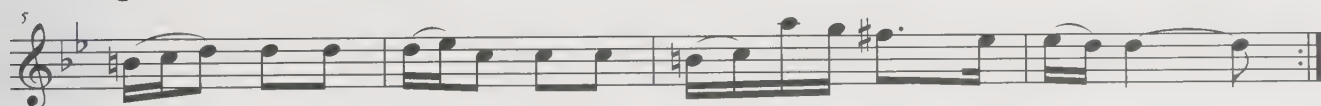
G7

Cm

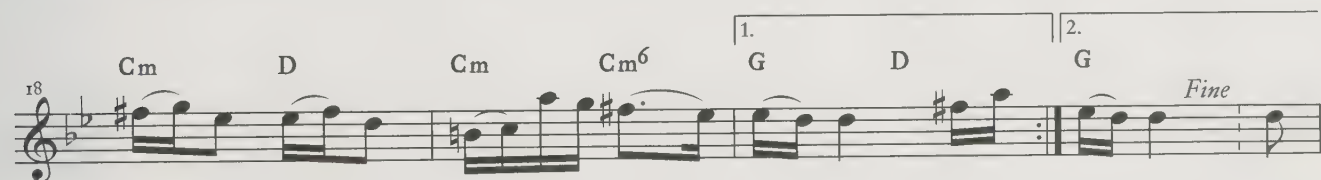
Cm⁶

G

D7



Gm



96

G

Fm

G

Fm

tr

1. G

2. G

Cm

G

tr

8

Fine

Fm

tr

G

Cm

G

tr

12

Fm

tr

1. G

2. G

D.S. al Fine

16

*Sher*s

1. Avrutin's Sher	159
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Avrutin's Sher

אברוטין'ס שער

Collected from A. Avrutin. Kalinindorf (Kalinino), Ukraine, 1936

$\text{♩} = 144$

Chords: Cm, Gm, Cm, D, Gm, Cm, Gm, D7, Gm, F, B \flat , Cm, F, B \flat , Cm, D7, Gm

Barkagan's Sher

בארקאגאן'ס שער

Collected from G. Barkagan. Kalinindorf (Kalinino), Ukraine, 1936

$\text{♩} = 144$

Chords: Gm, B \flat

9 Gm D Gm Gm Fine

14 Gm

19 D7 Gm

25 D Gm D.C. al Fine

Bendas' Sher

Also known as "Tesh Lonu Tayish" (We Have a Goat)

בענדאס שער

Collected from D. Bendas. Kiev, 1938

$\text{♩} = 138$
G

6 D7 G G

11 C G D7 G D7 G

Beregovski's Sher

בערעגאווסקי'ס שער

Moshe Beregovski archives

$\text{♩} = 120$

Gm D7 Gm

Fm B \flat Fm Gm

Gm D7

Gm D7 Gm

Fm B \flat Fm Gm

Gm Cm

B \flat Cm

1. Gm tr tr tr tr 2. Gm

The musical score is written for a single melodic line in G minor, 2/4 time, with a tempo of 120 beats per minute. The key signature has two flats (Bb and Eb). The score consists of seven staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody with a second ending bracket. The third staff has a repeat sign and a first ending bracket. The fourth staff continues the melody with a second ending bracket. The fifth staff has a repeat sign and a first ending bracket. The sixth staff continues the melody with a second ending bracket. The seventh staff begins with a repeat sign and a first ending bracket, followed by a second ending bracket. The score includes various chords: Gm, D7, Fm, Bb, and Cm. Trills (tr) are indicated in the final measure of the first ending of the seventh staff.

Dobrushin's Sher

דאברושין'ס שער

Collected from I. Dobrushin. Kiev, 1937

♩ = 132

Chords: G, Fm, G, Fm, G, Cm, G7, Cm, G7, Cm, Cm, G7, Cm, G7, Cm, Fm, G, Cm, G7, Cm, Fm, G.

1. 2.

Dubosarer Sher

דובאסאָרער שער

Dubasar (Dubossary), Moldova

♩ = 104

Chords: Am, E, Am, E.

Am E E7

9

14 Am

19 E

Gulerman's Sher

גולערמאָנס שער

Collected from Z. Gulerman. Kiev, 1935

$\text{♩} = 136$

Cm G Cm

6

14

Fm G

20 Cm G Cm

25 G

30 Fm G Fm

36 1. G 2. G Fine 3 F

43 3 E \flat F G tr

50 3 D.S. $\text{\textcircled{S}}$ al Fine

Knayfl's Sher

קנייפֿל'ס שער

Collected from B. Knayfl

$\text{♩} = 126$

Dm Cm Gm Dm Cm Dm Cm

7 1. Dm 2. Dm F F

13 Fm Gm Cm

20 Gm Fm Cm Gm Cm Fm Cm Dm

Kostakowsky's Sher I

קאסטאקאווסקי'ס שער

Wolff Kostakowsky archives

$\text{♩} = 96$

The musical score is written in 2/4 time with a tempo of 96 beats per minute. It consists of ten staves of music, each containing a series of eighth and sixteenth notes, often beamed together. Chords are indicated above the staff, and trills (tr.) are marked above specific notes. The score includes repeat signs and first/second endings.

Chords and markings include:

- Dm
- A⁷
- Gm
- C⁷
- F
- B^b
- F
- C⁷
- F
- A⁷
- Dm
- Fine
- C
- tr
- Dm
- C
- Dm
- Cm
- Dm
- F
- tr
- tr
- tr
- C⁷
- F
- C
- tr
- Dm
- C
- Dm
- Cm
- Dm

46 Dm tr

51 tr Cm Dm Dm F

56 Dm Gm

61 Dm F Dm

66 A7 Dm Gm Dm A7 1. Dm 2. Dm

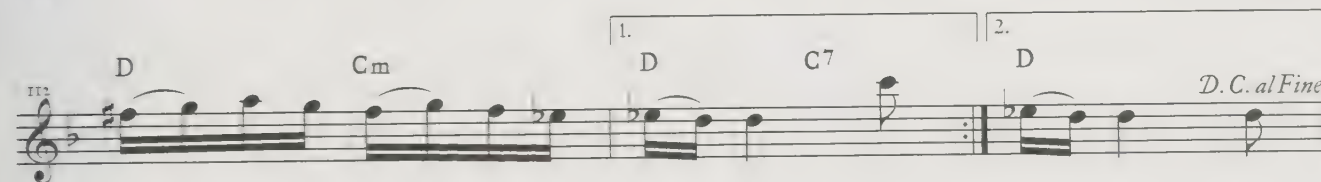
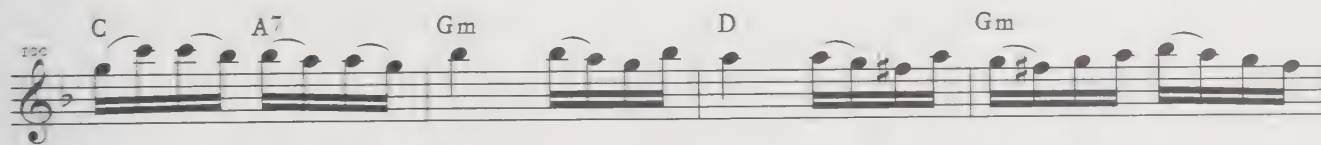
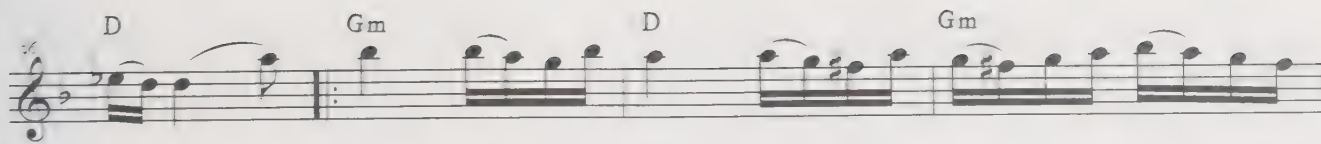
71 Dm

77 1. 2. Dm Gm tr

81 Dm A7 Dm Gm tr Dm A7 Dm

88 D tr

92 Cm D 1.



Kostakowsky's Sher 2

קאסטאקאווסקיס שער

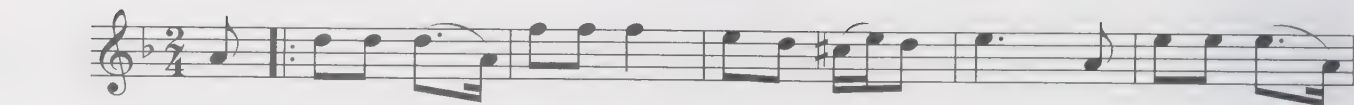
Wolff Kostakowsky archives

♩ = 96

Dm

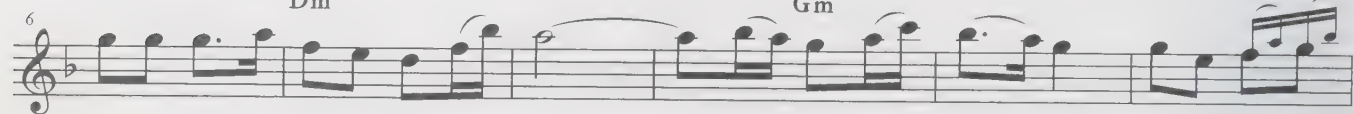
Gm

Am



Dm

Gm



A

Dm

A7

Dm

1.



2.

Dm



Gm

Dm

Gm



1.

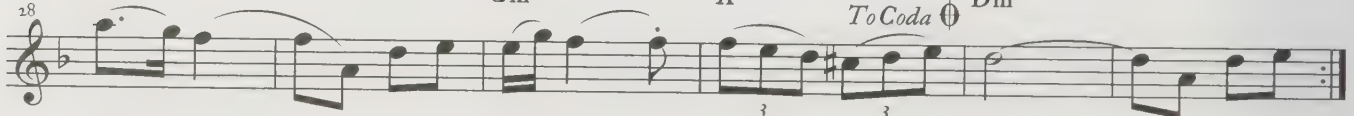
Dm

Gm

A

Dm

To Coda



2.

Dm

C7

F

8va

C7



F

C7

1.

F



2.

F

A7

Dm

Gm



50 *Dm* *Gm*

55 *Dm* *Gm* *A7* *Dm*

61 *Dm*

65 *A7* *Dm* 1.

69 2. *Dm* *C7* *F*

73 *C7* *F* 1.

78 2. *F* *A7* *Dm*

84 *Gm* *C* *F*

89 *Dm* *A7* *Dm* *D.S. al Coda* Coda

91 *Dm* *A7* *Dm*

Kostakowsky's Sher 3

קאסטאקאווסקיס שער

Wolff Kostakowsky archives

CD Track 29

♩ = 96

The musical score is written for a single melodic line in treble clef, with a key signature of two sharps (F# and C#) and a 2/4 time signature. The tempo is marked as ♩ = 96. The score consists of nine staves of music, with measures numbered 1 through 36. Chords are indicated above the staff at various points: A, Gm, A, Gm, A, Gm, A, A, Gm, A, A, Gm, A, A, Gm, A, Am, E7, Am, E7, Am, Dm, Am, Dm, G, and Am. Trills (tr) are marked above measures 10, 14, and 22. The piece concludes with a double bar line and the word "Fine" in measure 36.

41 Am G

45 Am

49 Dm Am Dm Am Gm A

53 Dm Am Dm Am Gm A

57 A E7 A E7 A

61 E7 A E7 A

65 Gm A Gm tr A

69 Gm A Gm A

73 A Gm A

77 Gm A D.C. al Fine

Mesman's Sher

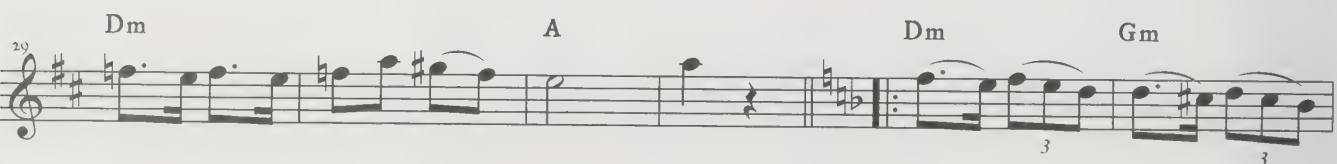
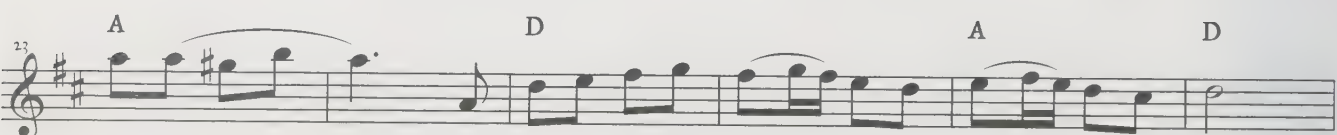
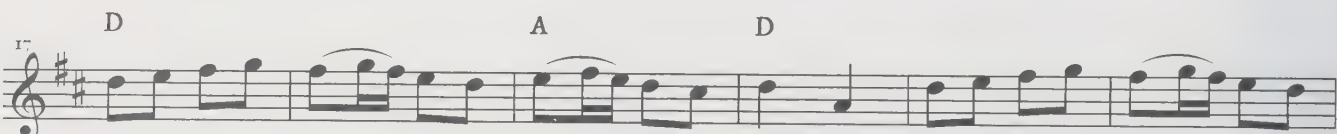
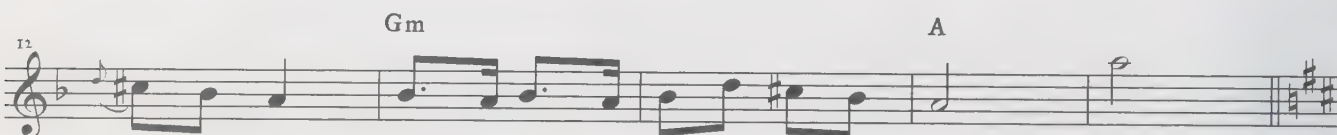
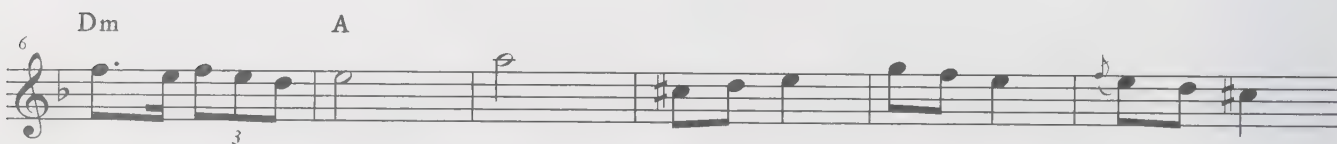
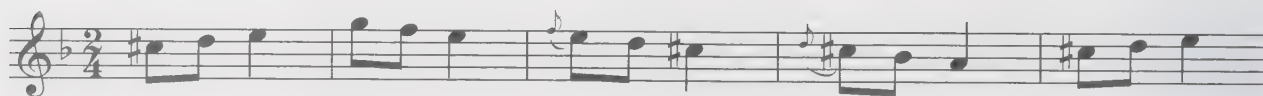
Also known as "Ot Azoy" (*And That's the Way*)

מעסמאן'ס שער

Collected from M. Mesman

$\text{♩} = 126$

A



Rusisher Sher

רוסישער שער

J. Kammen archives

$\text{♩} = 96$

D Cm

6 tr D Cm tr D Gm D

11 Gm Cm Gm D Gm D7

16 1. Gm 2. Gm Cm D

21 Cm D tr

26 2. Cm D D Cm D Cm D

31 Cm D Cm D

35 D *8va ad lib.* Cm D

39 Cm 1. D 2. D

Der Sarvers Sher I

The Waiter's Sher

דער סאַרווערס שער

Dubăsar (Dubossary), Moldova

CD Track 5

♩ = 104

Chorus Cm

D

Cm

D

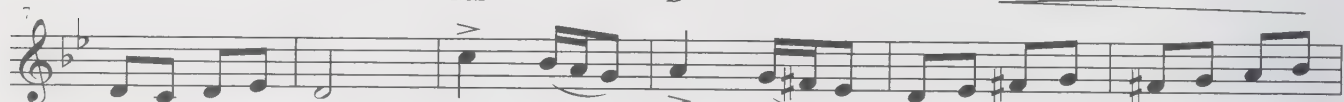


Cm

D

Cm

D



Cm

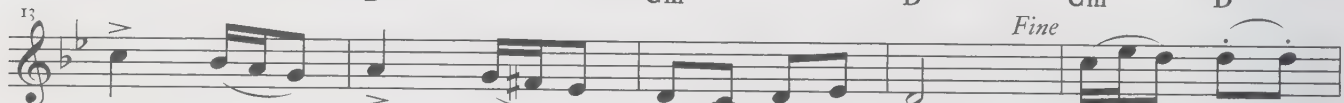
D

Cm

D

Cm

D



Cm

D

Cm

D

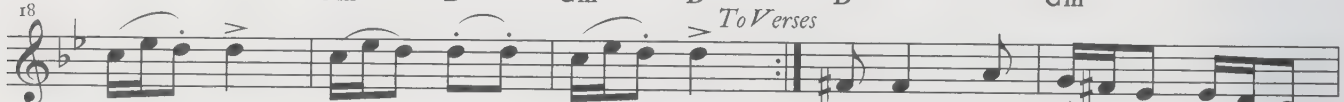
Cm

D

Verse 1

To Verses

Cm

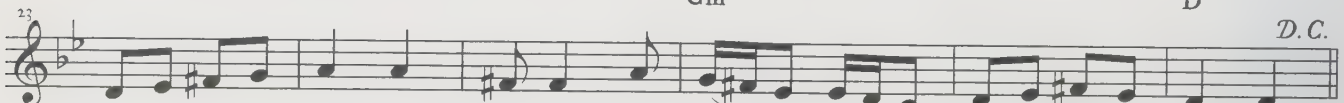


D

Cm

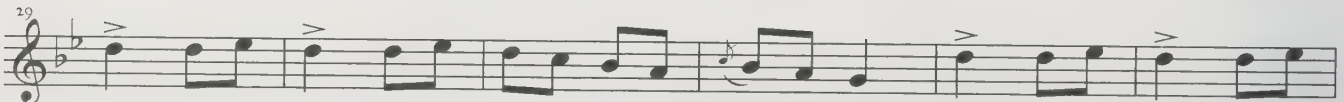
D

D.C.



Verse 2

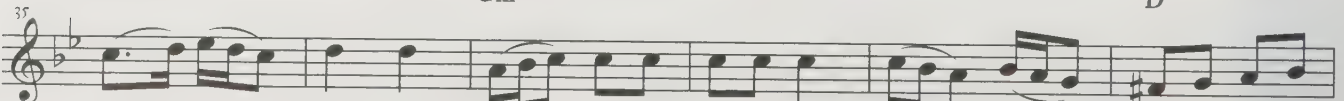
D



Cm

Cm

D



Cm

D

Verse 3

D

D.C.



Cm

D

Cm

D

D.C. al Fine



Der Sarvers Sher 2

The Waiter's Sher

דער סאַרווערס שער

Dubăsar (Dubossary), Moldova

♩ = 104

Em Am Em G D Em

Em Am Em G B7 Em

G B7 Em

G B7 Em

G D Em G B7 Em

Am

G Am D G B7 Em D7

G Am D7 G B7

Em

Fine

Shakhnay's Sher 2

שכנאים שער

Collected from Anshel Shakhnay. Tel-Aviv

♩ = 112

Gm

Cm Gm Cm Gm tr

B \flat 3 Gm

1. 2. B \flat

B \flat m C tr

Gm Cm Gm Fm 1. Gm 2. Gm

Shakhnay's Sher 3

שכנאים שער

Collected from Anshel Shakhnay. Tel-Aviv

♩ = 132

Musical score for Shakhnay's Sher 3, measures 1-28. The score is written in 2/4 time with a key signature of two flats (Bb and Eb). The tempo is marked as ♩ = 132. The score includes the following measures and chords:

- Measures 1-6: Chords Cm, Gm, Cm.
- Measures 7-12: Chords D, Cm, Gm.
- Measures 13-18: Chords D7, Gm, Bb.
- Measures 19-24: Chords F, Bb.
- Measures 25-28: Chords D7, Gm (first ending), Gm, D, Gm (second ending).

Shakhnay's Sher 4

שכנאים שער

Collected from Anshel Shakhnay. Tel-Aviv

♩ = 112

Musical score for Shakhnay's Sher 4, measures 1-5. The score is written in 2/4 time with a key signature of two flats (Bb and Eb). The tempo is marked as ♩ = 112. The score includes the following measures and chords:

- Measures 1-5: Chords Gm, Bb, Gm.

10

3

3

3

3

14

Dm

Gm

3

3

18

Dm

Gm

3

3

1. 2.

23

3

3

3

3

Der Shnayders Sher

The Tailor's Sher

דער שניידערס שער

Moshe Bik archives

$\text{♩} = 104$

Gliss.

1. 2.

6

Fine

13

19

D. C. al Fine

Shpilt zhe Mir dem Nayen Sher

Play Me a New Sher

שפילט זשע מיר דעם נייען שער

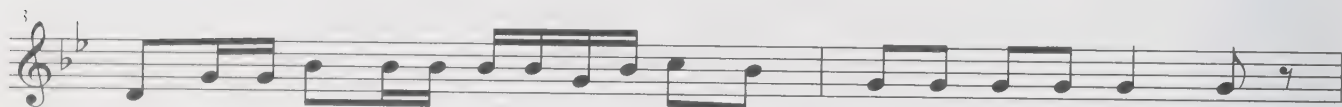
Joachim Stutschevsky archives

♩ = 100

Gm



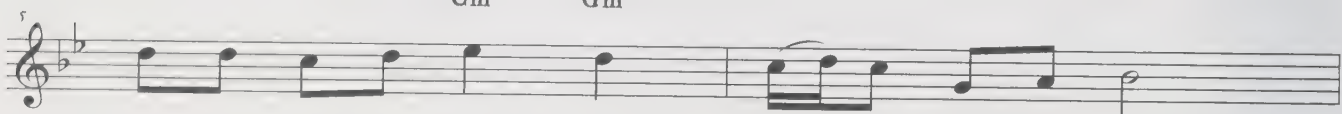
Shpilt zhe mir dem nay - en — sher vos iz a - roys ge - ku - men.



Kh'ob mikh far-libt in a yin-ge - le a shey - nem, kh'kon tsu im nisht ku - men.

Cm

Gm

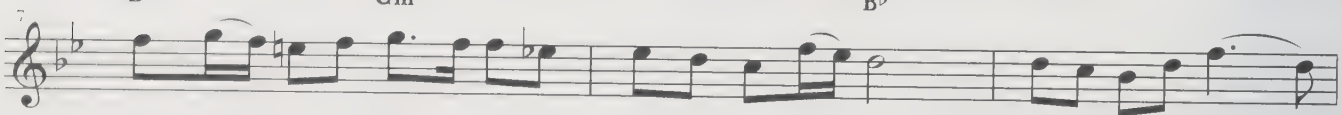


Kh'volt tsu im ge - ku - men voynt — er zey - er vayt

Bb

Cm

Bb



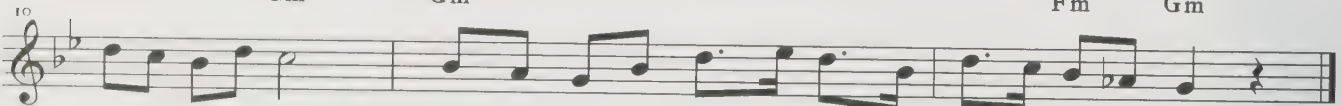
kh'volt dokh — im a kush ge-ge - ben. Shem ikh zikh far — layt nisht a - zoy far-layt —

Cm

Gm

Fm

Gm



vi far got a-leyn. Kh'volt mit im far-brakht di tsayt az key - ner zol nisht zen.

Play me a new sher which has just come out.

I've fallen in love with a beautiful young boy.

I can't reach him; he's very far.

I would have given him a kiss

but I'm ashamed in front of others.

Not so much others as for God Himself.

I enjoyed the time when no one could see us.

שפילט זשע מיר דעם נייען שער

וואָס איז אַרויס געקומען.

איך האָב מיך פאַרליבט אין אַ יונגעלע אַ שיינעם,

איך קען צו אים נישט קומען.

איך וואָלט צו אים געקומען ווינט ער זייער ווייט.

איך וואָלט דאָך אַ קוש געגעבן

שעם איך זיך פֿאַר לײַט.

נישט אַזוי פֿאַר לײַט ווי פֿאַר גאָט אַליין.

איך וואָלט מיט אים פֿאַרבראַכט די צײַט

אַז קיינער זאָל נישט זען.

Der Shusters Sher

The Shoemaker's Sher

דער שוסטערס שער

Moshe Bik archives

$\text{♩} = 104$

The musical score is written on a single treble clef staff in 4/4 time. It begins with a key signature of two flats (Bb and Eb) and a tempo marking of 104 beats per minute. The score consists of nine measures, each spanning a line of the staff. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. There are several slurs and ties used to connect notes across measures. The piece concludes with a double bar line and a repeat sign. The word "Fine" is written at the end of the eighth measure.

5

9

13

16

19

23

27

31

Fine

35

38

D.C. al Fine

Stoliner Sher 1

סטאלינער שער

Collected by Yale Strom

$\text{♩} = 100$

F

C7

F

C7

F

Dm

Gm

Dm

Cm⁶

Dm

F

Dm

C7

F

1. C7

Gm

2. A7

Dm

Stoliner Sher 2

סטאלינער שער

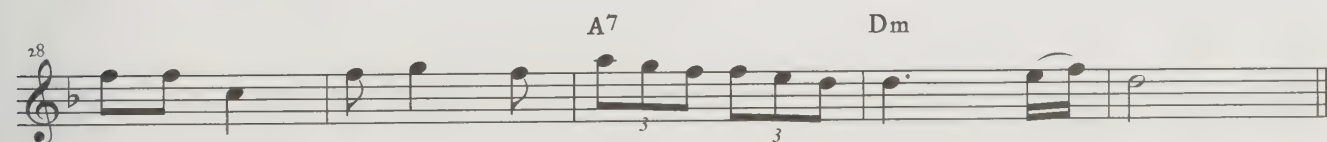
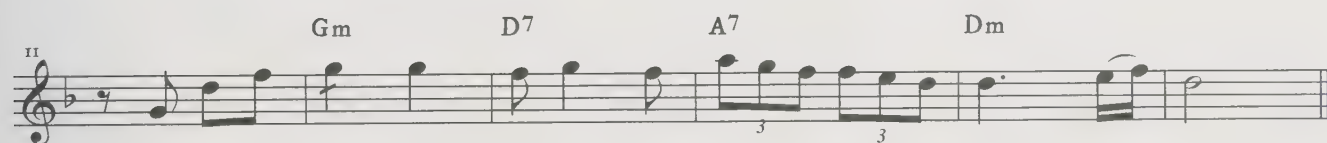
Collected by Yale Strom from Asher Wainshteyn

♩ = 112

Dm

Gm

D7



Triplik's Sher

טריפליקם שער

Collected from I. Triplik. Slavuta, Ukraine, 1929

$\text{♩} = 144$
G D7 $\text{C}^{\#}$ G

1. 2. D7

G D7 G D7 1. G

2. G G

26 D7

32 D7

38 G/D D7 G Gm *Fine*

45 A D Gm A 3

1. Gm 2. D7 Gm

50 *D.S. al Fine*

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Besht Simkhes Torah Nign

בעשט שמחת תורה ניגון

Sung by the Baal Shem Tov on *Simkhes Toyre*

♩ = 92

Em B Em

4 B Em G D B7 Em 1. Am Em

7 2. B Em B Em Fine

10 1. B Em C G B7 2. B Em

13 Em B7 Em B7 Em B7 Em B7 Em Am Em

16 B Em Am Em Am Em B7 Em

20 Am Em B7 Em Am Em Am

24 Em B7 Em Em B7 Em B Em

28 1. B7 Em D7 G B7 2. B7 Em D.C. al Fine

Bialik's Nign I

ביאליקס ניגון

Collected from Chayim Nachman Bialik

♩ = 80

The musical score is written for a single melodic line in G minor (one flat). It consists of five staves of music. The tempo is marked as ♩ = 80. The key signature is G minor (one flat). The score includes various chords: Gm, D7, Bb, and Cm. There are also tempo changes, with a section marked ♩ = 72. The score includes repeat signs, first and second endings, and triplets. The staves are numbered 1, 5, 9, 13, and 17.

Chayim Nachman Bialik (1873-1934) was a Hebrew poet, essayist, storywriter, and translator. He greatly influenced the development of the Hebrew language and is considered the father of Modern Hebrew. This melody was transcribed by Bialik from cylinders made by Sh. An-ski. It was also known by the Lubavitcher khasidim.

Bialik's Nign 2

ביאליקס ניגון

Collected from Chayim Nachman Bialik

♩ = 88

Cm

Fm

Cm

G7

Cm

Gm

Cm

Gm

Cm

Gm

Cm

B^bm Cm

Birobidzhaner Nign

ביראבידזשאנער ניגון

Collected by Yale Strom. Birobidzhan, Russia, 2000

♩ = 100

F

G^b

F

B^bm

F

B^bm

tr

Three staves of musical notation in G major. The first staff contains a repeat sign and notes with accents, with chords D^{\flat} and A^{\flat} indicated above. The second staff continues the melody with chords $B^{\flat}m$, F , G^{\flat} , and F . The third staff features chords $F7$, $B^{\flat}m$, and $F7$, ending with a repeat sign and the instruction: *B^bm Repeat as desired, increasing tempo each time*.

Bratslaver Nign

בראַסלאָווער ניגון

Bratslav (Braclav), Ukraine

$\bullet = 120$

Gm

Dm

Gm

Dm

Musical staff with first and second endings. The first ending is marked '1.' and the second '2.'. Chords Gm , Dm , and Fm are indicated above the first ending. The second ending is marked with a repeat sign and the chord Cm .

Musical staff with a final cadence. Chords Gm , Cm , Fm , and Gm are indicated above. The staff ends with a double bar line and the word *Fine*.

Musical staff with a repeat sign. Chords Cm , Cm , Gm , and Cm are indicated above.

Musical staff with a double bar line and repeat instruction. Chords Gm , Dm , Gm , and Dm are indicated above. The staff ends with a double bar line and the instruction *D.S. § al Fine*.

Buhusher Nign

בוהוֹשֶׁר נִיגוֹן

Collected by Yale Strom, Balhasi, Romania, 1993. Sung before the bride and groom were married to the wedding canopy at the Tichinover Chedolim.

CD Track (27)

♩ = 40

Em

Em

G D

Em Em

Bukoviner Nign

בוקאווִינֶר נִיגוֹן

Collected by Yale Strom from Chit Goldenzweig Svart, Iasi, Romania, 1993.

♩ = 55

Gm

Cm D7 Gm

Gm

Cm D7 Gm F7 B7 Cm

Gm E7

Gm Cm Cm D7 Gm

Diamant's Nign

דיאַמאַנטס ניגון

Collected from M. Diamant

$\text{♩} = 84$

Chord symbols and performance markings:

- Staff 1: E, Dm, E, Dm, E, Dm, E, Dm
- Staff 2: E, Dm, E, Dm, D, Dm, E, Am
- Staff 3: Dm, E, Dm, Am, Dm, E, Dm, E
- Staff 4: Dm, E, Dm, E, Am, E
- Staff 5: Am, E, Am, *accelerando*, Gliss.
- Staff 6: E, Am, E, Am, E, Dm, E, Dm, *a tempo*
- Staff 7: E, *accelerando*, Am, E
- Staff 8: *a tempo*, Am, E, Am, E, Dm, E, Dm, 1.
- Staff 9: E, Dm, E, Am, E, Dm, B7^{b5}, E, 2.

Dinover Nign (Kol Khomiro)

All Unleavened Bread

דינאווער ניגון (כל המירא)

Sung after removing unleavened food in
preparation for Passover

♩ = 80

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked as ♩ = 80. The score consists of four staves of music, each with a measure number (1, 5, 9, 13) at the beginning. The notes are primarily eighth and sixteenth notes, often grouped in triplets. Chord symbols are placed above the staff: Em, Am, Em, Am, Em in the first staff; G, Am, C, Dm, Em in the second; Am, C, Am, D, Em in the third; and Am, C, Am, B7, Em in the fourth. The piece concludes with a double bar line at the end of the fourth staff.

Gerer Nign I (Ki Onu Amekho)

We Are Your People

גערער ניגון (פי אנו עמך)

Sung by Rabbi Itshe Mayer during High Holy Days.

Ger (Góra Kalwaria), Poland

CD Track 2

♩ = 88

Gm

Cm

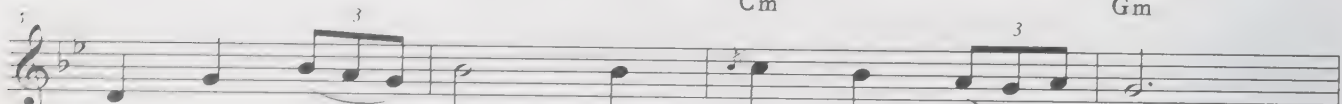
Gm



Ki o - nu a - me - kho v'-A - te E - lo - hey - nu.

Cm

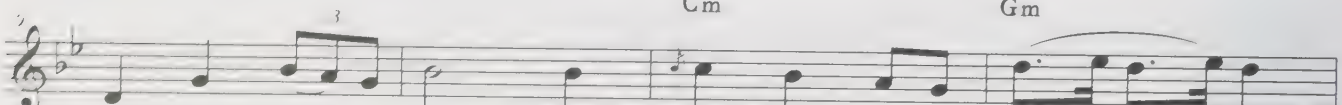
Gm



O - nu vo - ne - kho v'-A - te o - vi - nu.

Cm

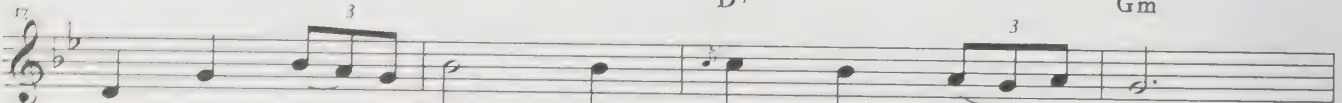
Gm



O - nu a - vo - de - kho v'-A - te a - do - ney - - - nu.

D7

Gm



O - nu k' - ho - le - kho v'-A - te khel - key - nu.

F

B^b

F

B^b



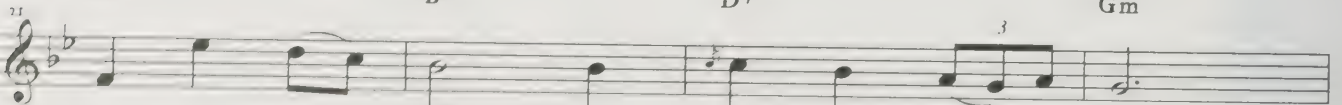
O - nu na-kha - se - kho v'-A - te go - ro - ley - nu.

F

B^b

D7

Gm



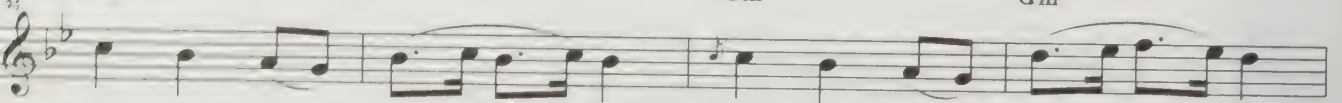
O - nu tso - ne - kho v'-A - te ro - ey - nu.

Cm

Gm

Cm

Gm



O - nu khar me - kho v'-A - te not - rey - - - nu.

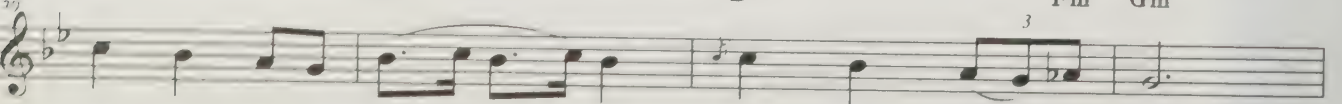
Cm

Gm

D7

Fm

Gm



O - nu fu - lo - se - kho v'-A - te yots - rey - nu.

33 Gm Cm Gm

O - nu ra - yo - se - kho v'-A - te do - dey - nu.

37 Cm Gm

O - nu s'gu - lo - se - kho v'-A - te k'ro - vey - nu.

41 Cm Gm

O - nu a - me - kho. v'-A - te mal - key - - - nu.

45 D7 Gm

O - nu ma - a - mi - re - kho v'-A - te ma'a-mi-rey - nu.

*We are Your people, and You are our Ruler.
We are Your children, and You are our Parent.
We are Your servants, and You are our Sovereign.
We are Your community, and You are our Portion.*

*We are Your heritage, and You are our destiny.
We are Your flock, and You are our Shepherd.
We are Your vineyard, and You are our Tender.
We are Your creatures, and You are our Creator.*

*We are Your faithful, and You are our Dear One.
We are Your treasure, and You are our Near One.
We are Your people, and You are our Ruler.
We are Your chosen, and You are our Chooser.*

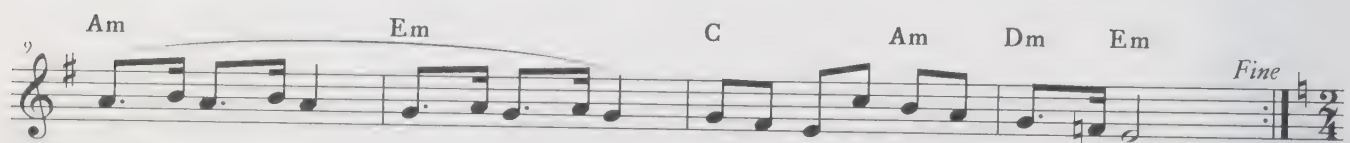
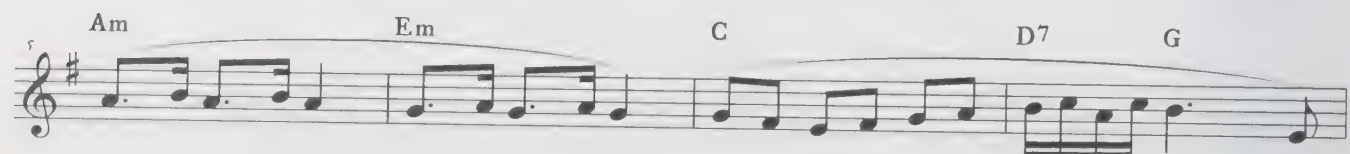
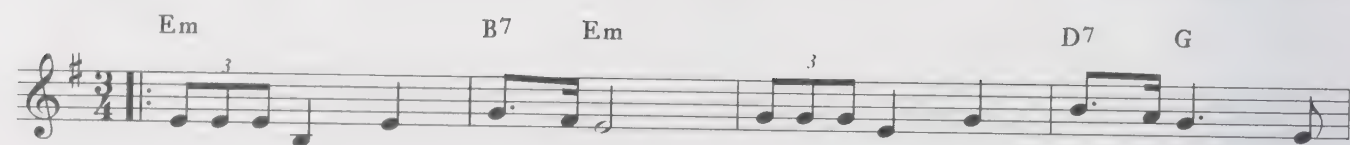
כִּי אָנּוּ עַמֶּךָ, וְאַתָּה מְלֻכָּנוּ.
אָנּוּ בְנֶיךָ, וְאַתָּה אָבִינוּ.
אָנּוּ עֲבָדֶיךָ, וְאַתָּה אֲדוֹנֵנוּ.
אָנּוּ קְהִלָּתְךָ, וְאַתָּה חֻלְקָנוּ.
אָנּוּ נַחֲלֶתְךָ, וְאַתָּה גּוֹרְלָנוּ.
אָנּוּ צֹאֲנֶךָ, וְאַתָּה רוֹעֵנוּ.
אָנּוּ כֶרֶםְךָ, וְאַתָּה נוֹטְרָנוּ.
אָנּוּ פִּעֻלֶתְךָ, וְאַתָּה יוֹצְרָנוּ.
אָנּוּ רַעֲיָתְךָ, וְאַתָּה דוֹרְנוּ.
אָנּוּ סִגְלֶתְךָ, וְאַתָּה קְרוֹבָנוּ.
אָנּוּ עַמֶּךָ, וְאַתָּה מְלֻכָּנוּ.
אָנּוּ מַאֲמִירְךָ, וְאַתָּה מַאֲמִירָנוּ.

Gerer Nign 2

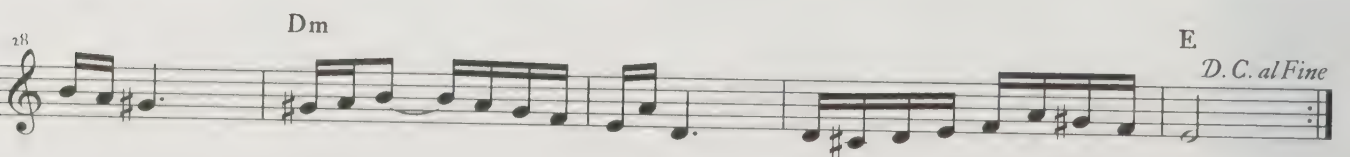
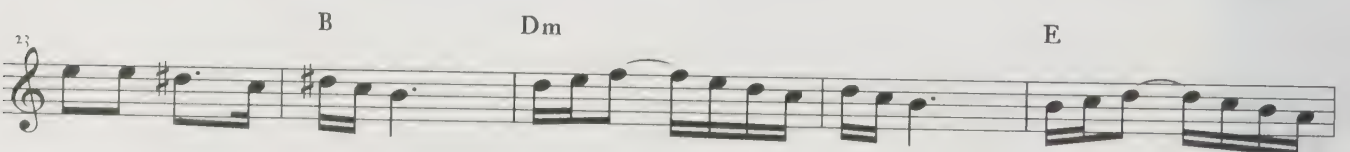
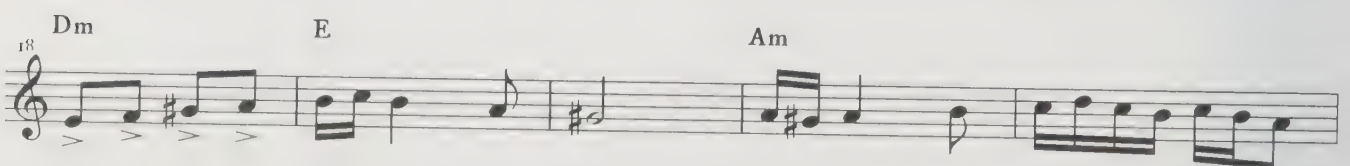
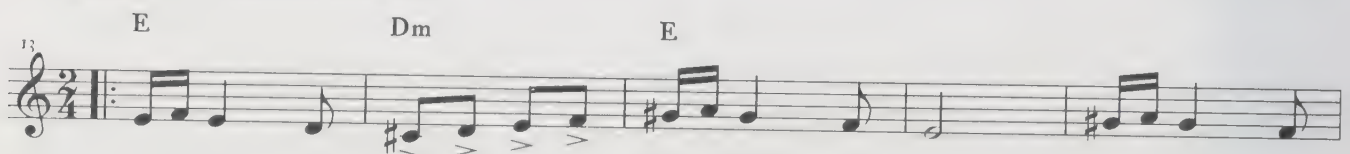
גערער ניגון

Sung by Rabbi Mordechai Alter of Ger
(Góra Kalwaria), Poland

♩ = 80



Cheerfully, with rapture ♩ = 104



Komendant's Nign

קאמענדאנטס ניגון

Collected from M. G. Komendant.
Kremenits (Krzemieniec), Ukraine, 1885

♩ = 96

Fm

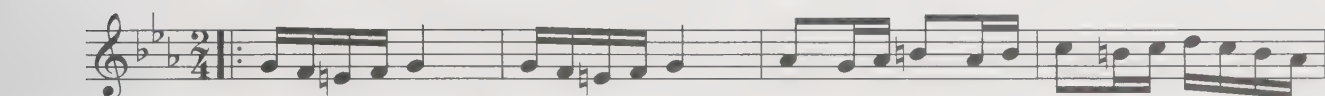
G

Fm

G

Fm

G

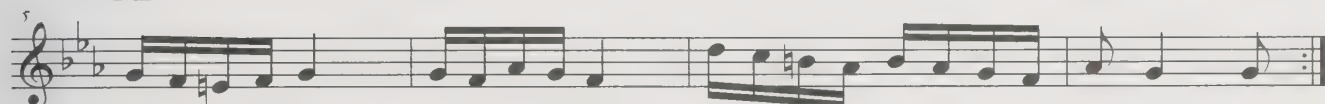


Fm

G

Fm

G



G

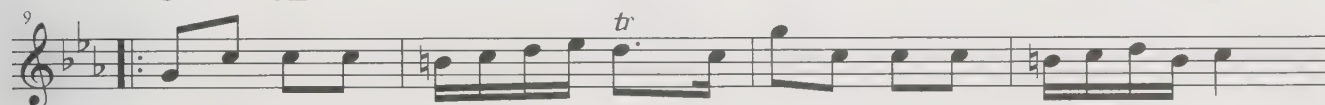
Cm

G

Cm

G

Cm



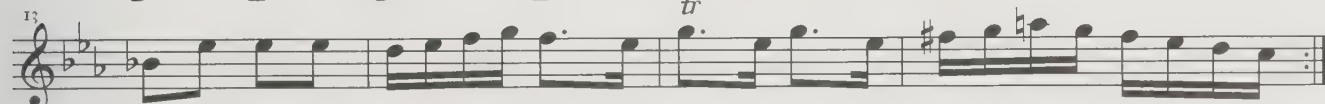
B^b7

E^b

B^b7

E^b

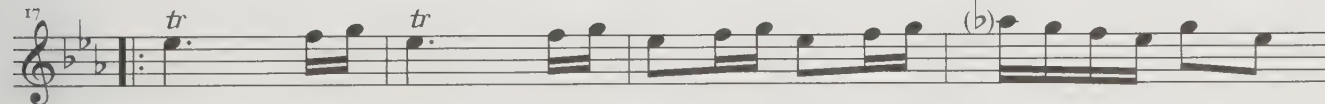
D



Cm

Fm

Cm



E^b

A^b

E^b



Cm

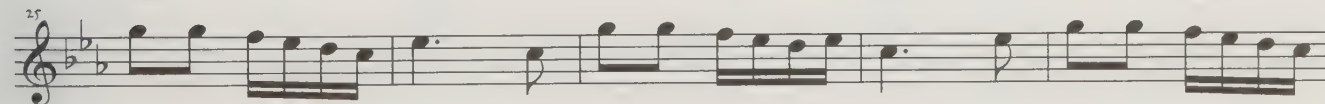
Fm

Cm

Fm

Cm

Fm



1.

2.

Cm

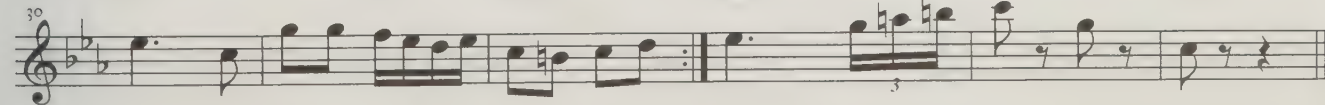
Fm

Cm

Cm

G⁷

Cm



Kotsker Nign (Ono Adonay)

O God, Please Redeem Us

קאצקער ניגון (אנא יהוה)

Sung on Simkhes Toyre. Kotsk (Kock), Poland

♩ = 72

Am Em Am Em

O-no A-donay ho - shi - e no.

Em G Am

O-no A-do-nay hats - li - khe no.

D Am Em D Em

O- no A - do- nay hats - li - khe no.

O God, please redeem us.

O God, please prosper us.

אָנא יְהוֹה הוֹשִׁיעָה נָא.

אָנא יְהוֹה הַצְלִיחָה נָא.

Koydinover Nign 1

קוידיןאווער ניגון

Dzeržin'sk (formerly Kojdinov), Belarus

CD Track 19

♩ = 100

Gm

B \flat

10 Gm D Gm Eb D Gm *Fine*

14 G

17

20 1. D7 G 2. G

23 C D G

27 C D G

31

34 D7 G

37 1. D7 G 2. D7 G *D.C. al Fine*

Koydinover Nign 2 (Ate Bokhartonu)

You Have Chosen Us

קוידִינאווער ניגון (אתה בחרתנו)

Dzeržin'sk (formerly Kojdinov), Belarus

♩ = 88

E

A - te A - te bo-khar - to - nu, A - te A - te bokhar-to - nu, A -

Am Bm7^{b5} E Bm7^{b5} E

3 te A - te bokhar-to - nu, oy, mi - kol ho - a - mim. oy, mi - kol ho - a-mim.

Am Dm E Am Dm

6

1. Bm7^{b5} E 2. Bm7^{b5} E Am

9

12

15 Dm

18 Am E Am

You have chosen us from all the nations.

אַתָּה בָּחַרְתָּנוּ מִכָּל הָעַמִּים.

Krugliak's Nign

קרולי־אקס ניגון

Collected from A. Krugliak

♩ = 58

E

The musical score for "Krugliak's Nign" is written in 8/8 time, with a tempo marking of ♩ = 58. The key signature is one sharp (F#), and the time signature is 8/8. The score consists of six staves of music, each with a treble clef and a key signature of one sharp. The first staff begins with a repeat sign and a key signature change to one sharp. The second staff has a first ending bracket labeled "1." and a second ending bracket labeled "2.". The third staff has a key signature change to one sharp and a repeat sign. The fourth staff has a key signature change to one sharp and a repeat sign. The fifth staff has a key signature change to one sharp and a repeat sign. The sixth staff has a key signature change to one sharp and a repeat sign. The score includes various chords: E, B7, A, and D.S. al Fine. The piece ends with a "Fine" marking.

Chords and markings:

- Staff 1: E
- Staff 2: B7, 1. E, 2. E
- Staff 3: A, E, B7, E
- Staff 4: A, E, B7, E, Fine
- Staff 5: E, B7, E, B7, E
- Staff 6: B7, E, B7, E, D.S. al Fine

Kulish's Nign

קוליש'ס ניגון

Collected from Sh. Kulish

♩ = 80

Gm

5 Cm Gm Fm Gm Fine

9 Cm Gm

12 Cm F

16 Gm

22

26 3 3

30 3 D7 Gm D.C. al Fine

Lizhensker Dveykes-Nign

ליזשענסקער דבֿיקות-ניגון

Linshits (Leżajsk), Poland

♩ = 88
Em

The musical score is written in E minor (one sharp, F#) and 4/4 time. The tempo is marked as ♩ = 88. The key signature is E minor (Em). The score consists of nine staves of music, with measures numbered 1 through 31. The chords are indicated above the staff lines.

Staff 1: Measures 1-3. Chords: Em.

Staff 2: Measures 4-6. Chords: Am.

Staff 3: Measures 7-9. Chords: Em, Am, Em.

Staff 4: Measures 10-12. Chords: Em, Am, Em.

Staff 5: Measures 13-15. Chords: Am, C, B7, Em.

Staff 6: Measures 16-18. Chords: Em, Am, Em.

Staff 7: Measures 19-21. Chords: Am, Em.

Staff 8: Measures 22-24. Chords: Am, C, B7, Em.

Staff 9: Measures 25-27. Chords: Em.

Staff 10: Measures 28-30. Chords: G, F, Em.

Lubavitsher Hakofes Tants

ליובאוויטשער הקפות טאנץ

Lubavitsher Circular Dance

Sung by the Lubavitsher chasidim on *Simkhes Toyre*.

Ljubaviči, Belarus

♩ = 88

E Dm E

1.

2.

Fine Am E Dm

1. 2.

Am

Dm Am E Am

D.C. al Fine

Lubavitsher Nign I (Hu Moshieynu) (הוא מושיענו) ליובאוויטשער ניגון

God is Our Savior

Sung by the Lubavitcher khasidim during the Kedeshe (Holiness) prayer in the Musaf service. Ljubaviči, Belarus

♩ = 112

Em Am Em

D7 G C G C B7 Em C G C

D7 G Em D Em Em D Em

Em D Em G D7 G G D7 G

G D7 G G D7 G G Am Em

Lubavitsher Nign 2

ליובאוויטשער ניגון

Collected from M. Yanovski. Sung by the Lubavitcher khasidim on Rosh Hoshone to "Avinu Malkeynu" (Our Sovereign, Our Ruler). Ljubaviči, Belarus

♩ = 76

G Fm C

G Fm G

Cm G Cm G

Cm Fm G Fm Gm

Fm G Fm C

Fm G Fm G

Lubavitcher Nign 3

ליובאוויטשער ניגון

Sung by the Lubavitcher khasidim on Shvues.

Ljubaviči, Belarus

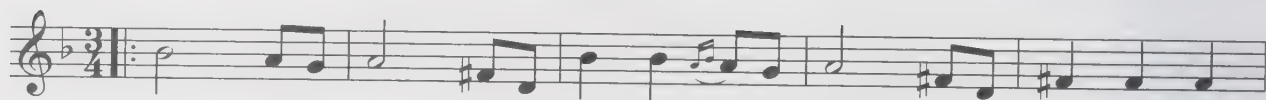
♩ - 88

Gm

D

Gm

D



1.

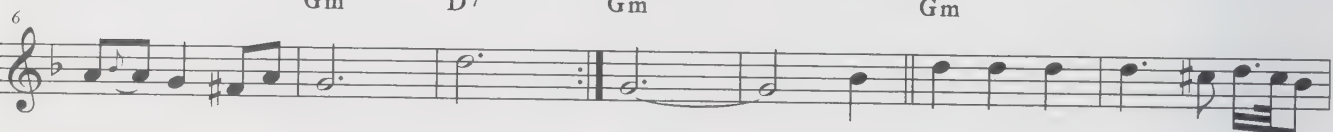
Gm

D7

2.

Gm

Gm



A

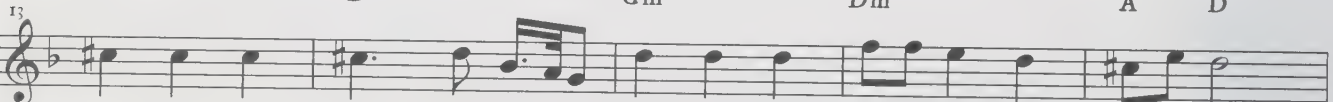
D

Gm

Dm

A

D

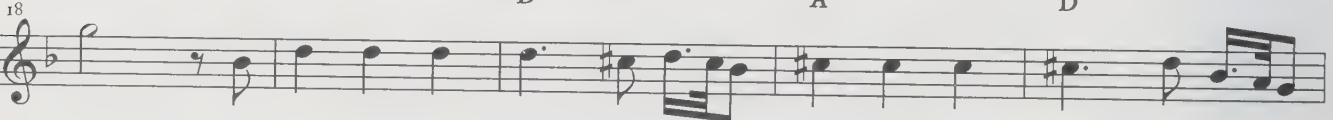


Gm

D

A

D



Gm

D

Gm

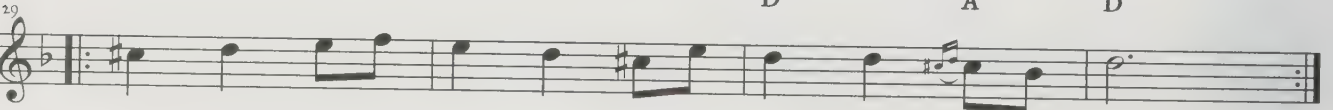


A

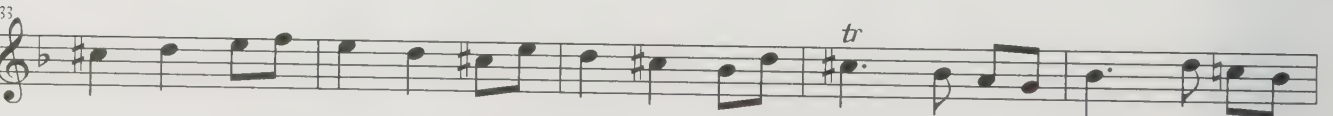
D

A

D

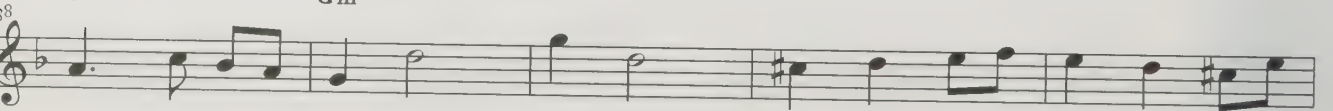


Gm



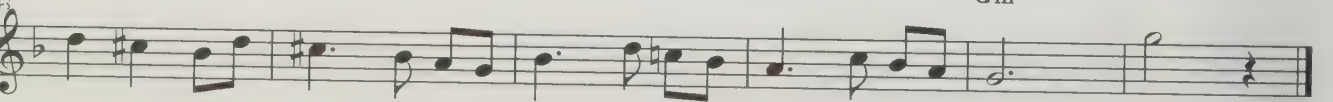
D

Gm



D7

Gm



Lubliner Nign (VoYosha Adonay)

God Has Saved Israel

לובלינער ניגון (ויושע יהודה)

Sung by the Ropshitzer khasidim on Passover.

Lublin, Poland

♩ = 96

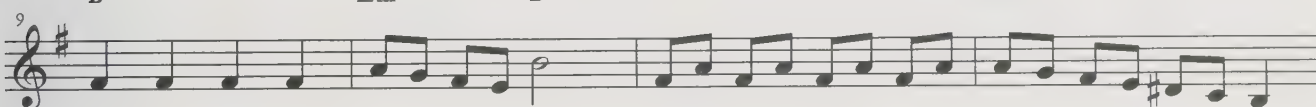
Am Em Am Em Am Em Am



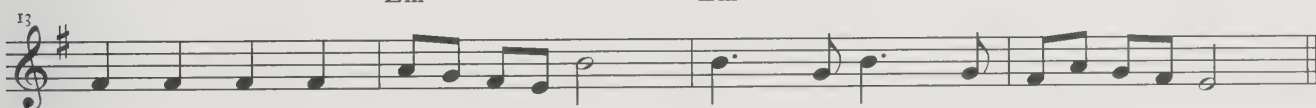
Em G



B Em B Em B



Em Em B Em



Lyader Nign (Kol Dodi)

Voice of My Beloved

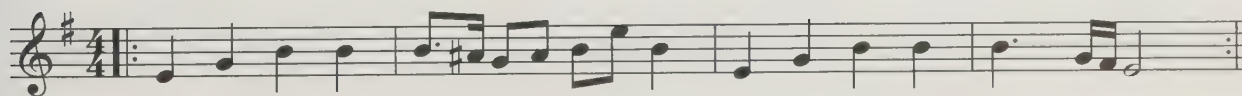
ליאדער ניגון (קול דודי)

Sung by Lyader Rebe Shneur Zalman on Passover.

Lyady, Belarus

♩ = 96

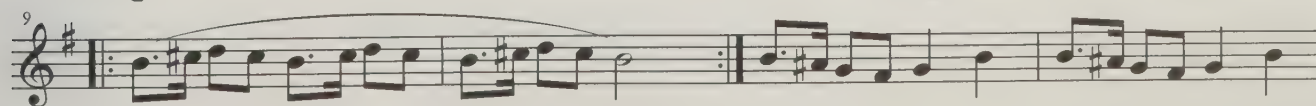
Em B Em



G Em G Em F# B



G B Em B Em



15

B Em

17

B Em Dm Em

Mermelshteyn's Nign

מערמעלשטיינס ניגון

Collected by Yale Strom from Eli Mermelshteyn.
Košice, Slovakia, 1987

♩ = 120

2

D A7 D D

6

A7 D A7 D

13

A7 D A7 D D/A Em A7 D

Fine

Gradually faster
Gm

20

C#

26

D7 Eb6 D7 Eb6 D7+/F# Gm

D.C. al Fine

33

Mezbizher Nign

מעזביזשער ניגון

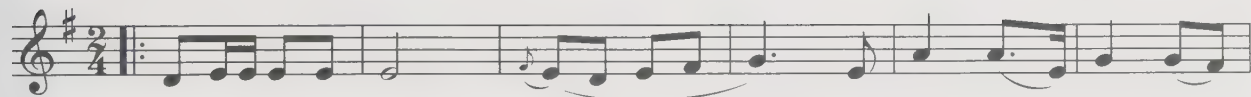
Mezbizh (Medžibiž), Ukraine

$\text{♩} = 138$

Em

Am

Em

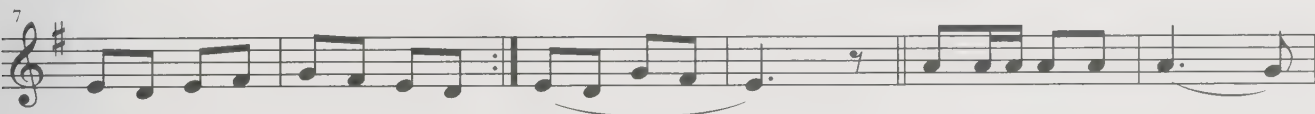


1. | 2.

B7

Em

Am



Em

Am

G

D

Am



Em

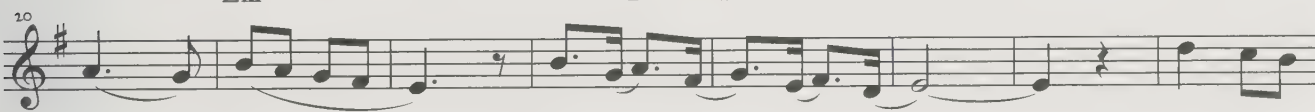
D

Em

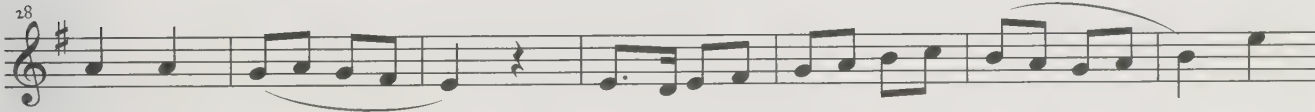
D

Em

D



Em



D

Em

D

Em

D

Em



Mikhoels' Nign

מיכחילס ניגון

Collected from S. M. Mikhoels

♩ 87

Em B7 Em

B7 Em D

Em D B7 Em

D G F7 Em

Solomon Mikhoels (1890-1948) was the leading Yiddish actor in the Soviet Union and was the head of the State Jewish Theatre until he was murdered in the Stalinist purges.

Modzhitser Nign

מאזשיצער ניגון

Sung on Shvues. Modzhits (Modrzyc), Poland

♩ = 120

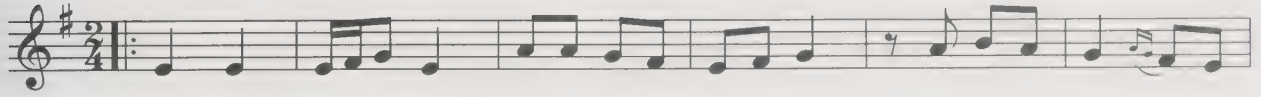
Em

Am

Em

Am

Em



1. Am D7 G 2. Am B7 Em Em

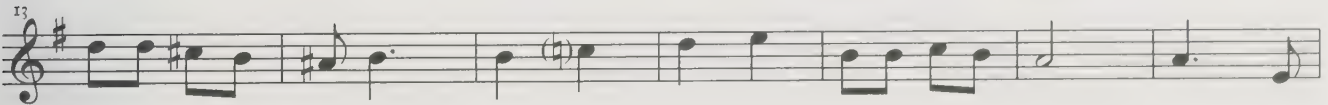


B

G

Em

Am

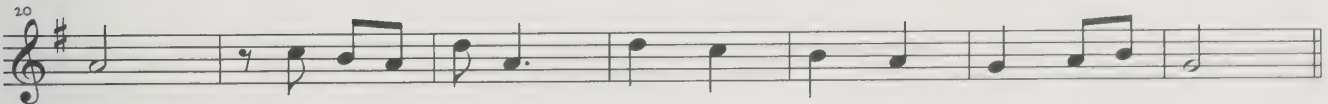


D

G

D7

G



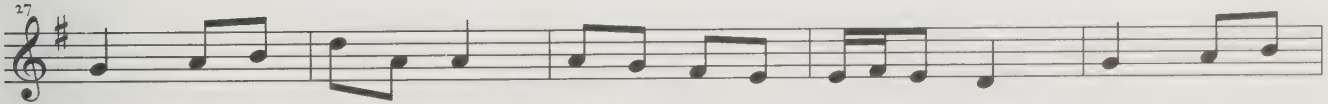
Em

D

Am

D

Em



C

G

Am

Em

D

Am



D

Em

C

B

Em



Paz's Nign

פֶּאֶזֶם נִיגוֹן

Collected from P. Paz

♩ = 100

G

 C_m

G

 C_m F_m

1.
G

2.

G

§ Cm

G m

 F_m

F

 F_m

G

Fine

 C_m

G

 C_m

G

 C_m

G

45 Fm G Fm Cm G

50 G Fm G D.S. al Fine

Premeshlaner Nign

פרעמעשלאנער ניגון

Collected by Yale Strom from Leopold Kozlowski, a klezmer in Peremišljani, Ukraine, who learned it from his father. 1981

♩ = 132

Gm D7

1. Gm 2. Gm Cm

7 Gm Cm F B \flat

13 Cm Gm D7 To Coda \oplus

19 Cm D.C. al Coda \oplus

25 Coda Gm

27

Leopold Kozlowski, whose uncle was the great klezmer clarinetist Naftuli Brandwein, is the subject of Yale Strom's documentary film *The Last Klezmer*.

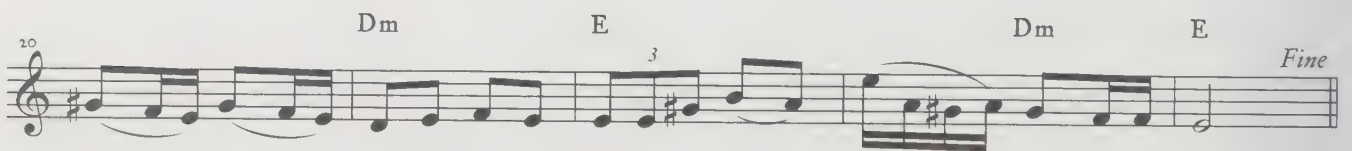
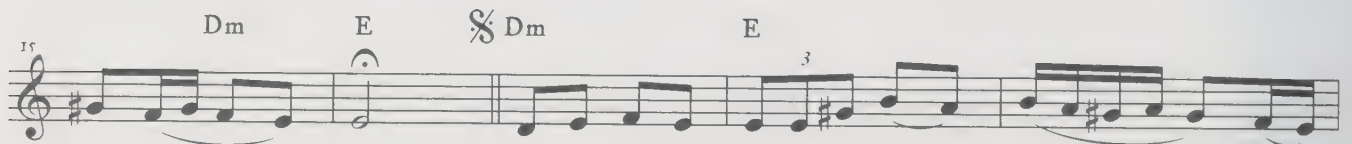
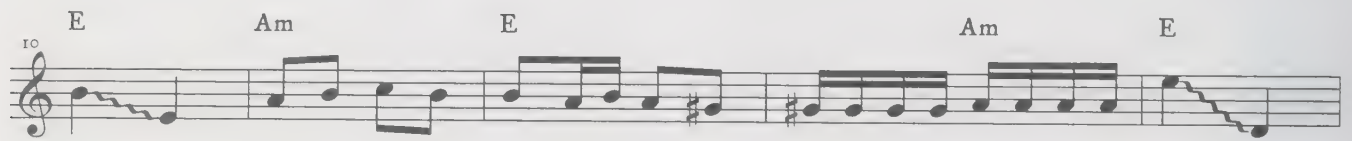
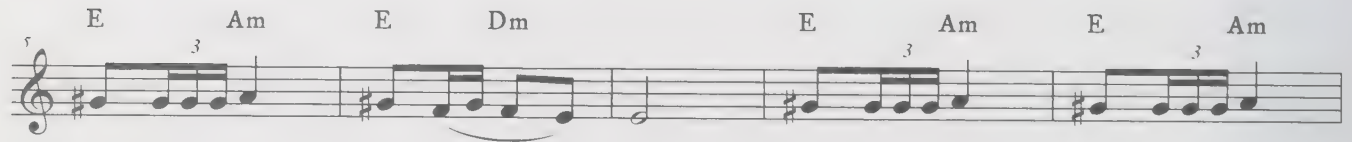
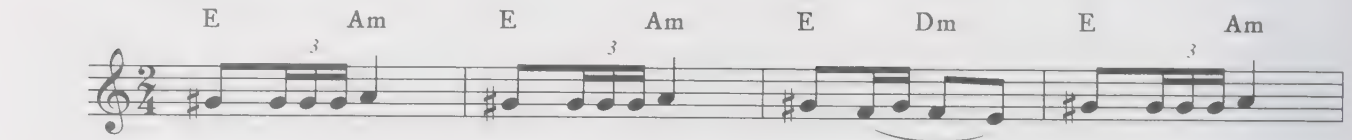
Reb Zalman's Nign

Also known as "Der Alter Rebe's Nign"

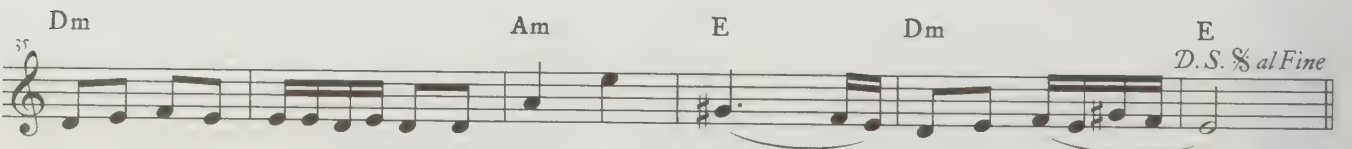
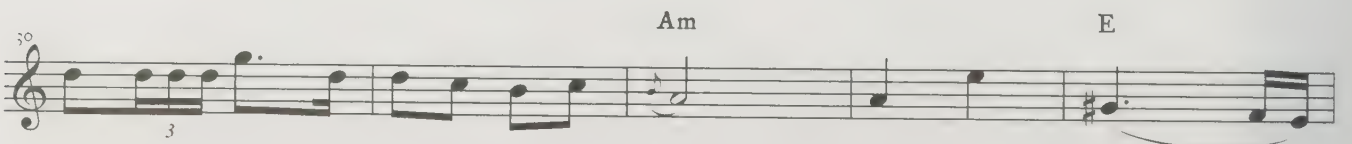
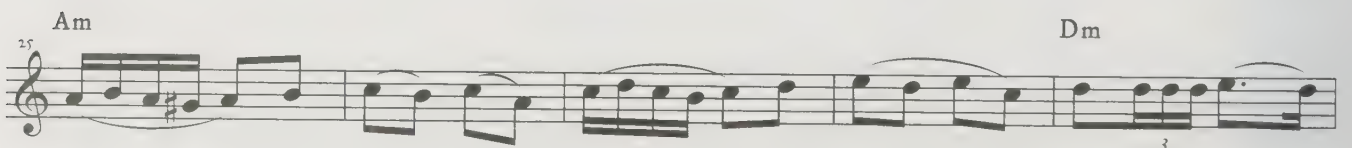
רעב זלמאנס ניגון

Collected from M. Yanovski, attributed to the first Lubavitcher Rebe, Rabbi Shneur Zalman (1747-1812)

♩ = 66



♩ = 60



Ropshitser Nign I (Yom L'yaboshe)

From Sea to Dry Land

רֹפְשִׁיטְסֶר נִיגוֹן (יָם לַיָּבֹשֶׁה)

Sung by the Ropshitser khasidim on the seventh day of Passover. Ropshits (Ropczyce), Poland

♩ = 96

The musical score is written in G minor (one flat) and 2/4 time. It consists of six staves of music. The tempo is marked as ♩ = 96. The key signature has one flat (Bb). The score includes various chords: Gm, D, Cm, Fm, F7, Bb, and D. There are two first endings and one second ending. The piece concludes with a double bar line and the instruction "D.C. al Fine".

Chords: Gm, D, Gm, D, Cm, D, Gm, Gm, F7, Bb, F, D, Gm, Cm, D, Cm, Fm, Gm, Gm, D, Cm, Gm, Cm, D, Gm.

Repeats: 1. (measures 6-8), 2. (measures 9-11), 1. (measures 12-14), 2. (measures 15-17).

Instructions: *Fine*, *D.C. al Fine*.

Ropshitser Nign 2

ראפשיצער ניגון

Collected by Yale Strom from Vevel Mayles. Kraków, 1981

CD Track (24)

$\text{♩} = 108$

Gm

1. 2.

4 B \flat

7 F7 1. B \flat 2. B \flat

11 B \flat F7 D7 Gm Cm

16 1. B \flat F7 B \flat 2. D7 Gm

21 B \flat F7 B \flat F7 B \flat F7 B \flat F7 B \flat F7

25 B \flat F7 B \flat F7 B \flat F7 B \flat F7 B \flat F7

29 F7 B \flat B \flat F7 D7

33 Gm Cm B \flat 1. F7 B \flat

2.

38 D7 Gm Gm Cm Gm

42 Cm Gm F7 B \flat

45 Gm Fm Gm F7 B \flat Gm *rit.* Fm Gm

Vevel Mayles had heard this melody played at a wedding in his hometown of Walbrom. It used to be sung by the Ropshitser Rebe, Naftali Tsvi Ropshitser (1760-1827) in Ropshits (Ropczyce) on Khanike.

Ropshitser Nign 3

רֹפְשִׁיטְסֶר נִיגוֹן

Sung after reciting Psalm 22 at the Purim feast in the Rebe's courtyard. Ropshits (Ropczyce), Poland

♩ = 104

D A7 D A7 D

6 A7 D A7 D *Fine* *tr* *tr*

11 *tr* Gm

16 Dm Gm A7 Dm A7 Dm *D. C. al Fine*

Rozmarin's Nign

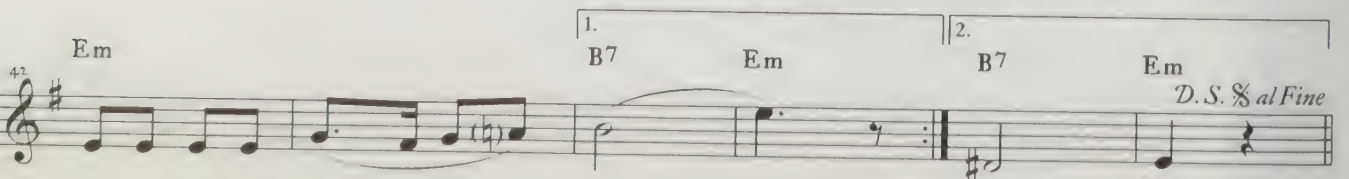
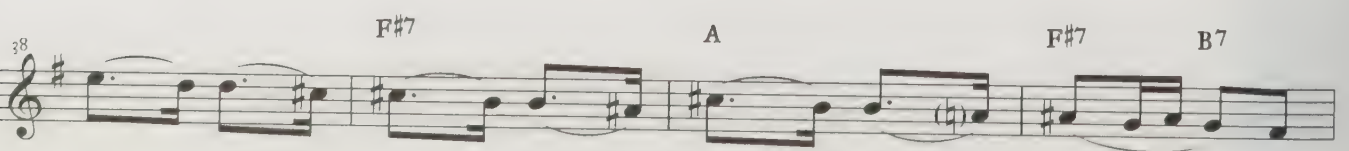
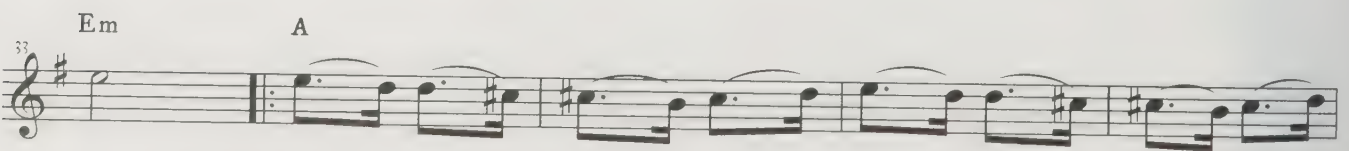
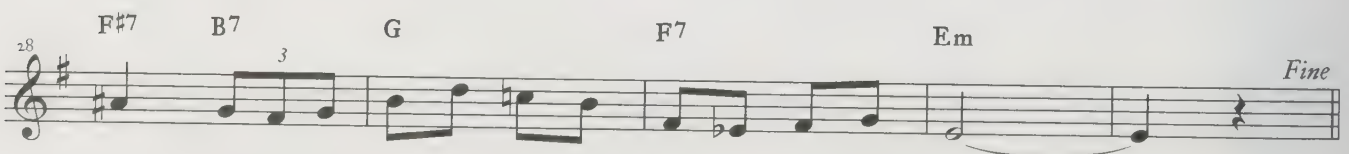
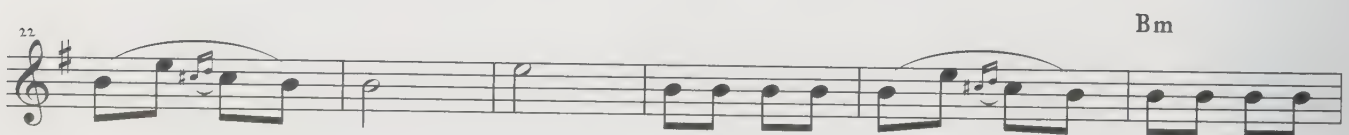
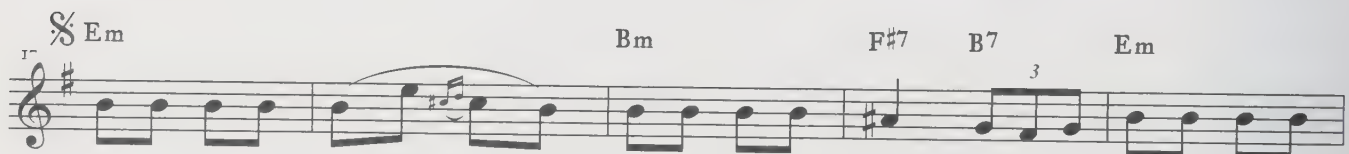
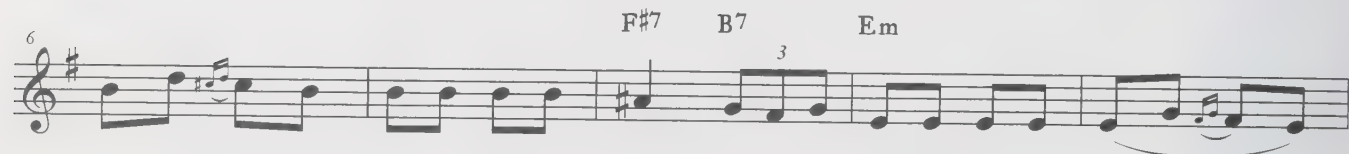
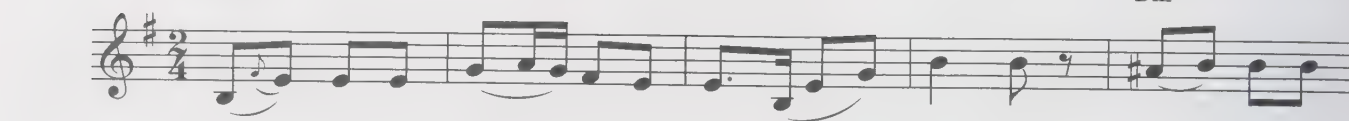
רֹזמָרִינ'ס נִיגוֹן

Collected from A. Rozmarin

♩ - 88

Em

Bm



Rozvadover Nign

רֹזְוָדוֹבֶר נִיגוֹן

Rozwadow, Poland. Collected by Yale Strom from
Rakhmiel Grynspan in Jarosław, Poland

$\text{♩} = 66$

Em

5

D G Am Em B7

1. Em

2. Em Em D

9

tr

13

G B7 Em

18

Em B7 Em B7 Em B7

1. Em

2. Em Am D Am C G F# B

22

Fine

tr

27

Am D Am Bm B7 Em

tr

D.C. al Fine

Rakhmiel Grynspan learned this melody from the Rozvadover khasidim, who sang it on Passover while they were interned in Debica, Poland during World War II.

Slavuta Nign

סלאווטא נִיגון

Slavuta, Ukraine. Collected from Dima Slepovitch
in Minsk, Ukraine.

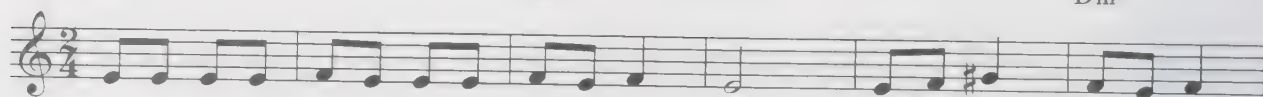
♩ = 136

E

Dm

E

Dm



E

Dm

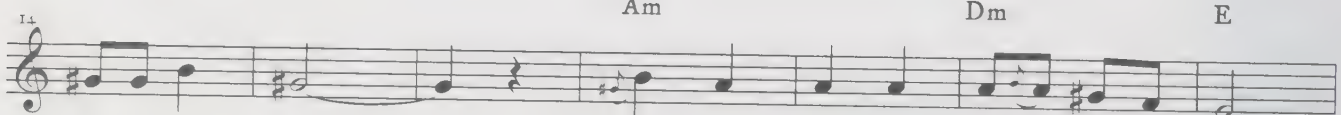
E



Am

Dm

E



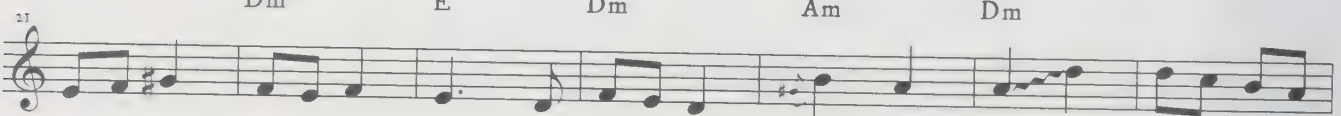
Dm

E

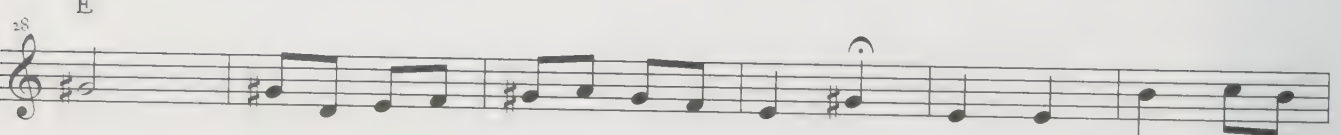
Dm

Am

Dm



E

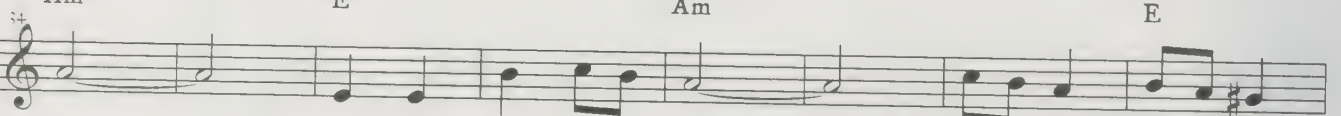


Am

E

Am

E

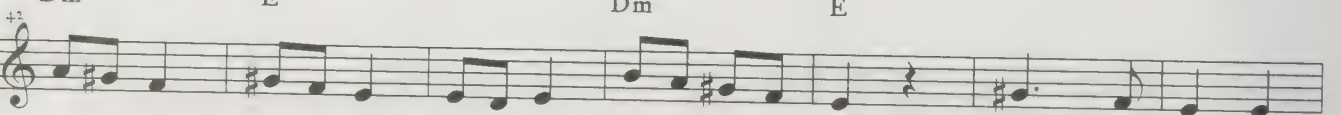


Dm

E

Dm

E



Am

E

Am



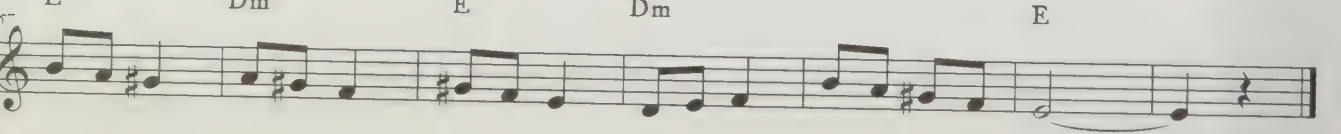
E

Dm

E

Dm

E



Stoliner-Karliner Dveykes-Nign

Stolyn-Karlyn Adhesion Melody

סְטֵאֲלִינֶעֶר-קֶאֶרְלִינֶעֶר
דְּבִיקוֹת-נִיגוֹן

Stolyn, Belarus

CD Track (30)

♩ = 88

Em B7 Em

4

B7 Em B7 Em

7

Em B7 Em

10

B7 Em B7 Em Am

13

B7 Em B7 Em

15

B7 Em B7 Em

This melody was sung by Rabbi Aaron of Karlyn (1736-1772) before the reading of the Torah.

Stolyn Engagement Melody

Collected by Yale Strom from Asher Weinshteyn, a Stoliner khasid and klezmer from Pinsk, Belarus. 1982

Am

 D_m

1.

Am

 D_m

E

2.

Am

Dm

Fine

C

2nd x: 8^{va}

Am

 D_m

Am

 D_m

E

Am

 D_m

Am

 D_m

1.

Am

2.

Am

D. C. al Fine

Tshernobiler Hakofes Tants

טשערנאָבילער הקפות טאַנץ

Sung by Rabbi Nahum on Simkhes Toyre.
Tshernobil (Cornobil), Ukraine

♩ = 120

Em

Am

Em B7 Em Am Em B7 Em

Em Am Em Am Em Am Em B7 Dm Em

Tshernobiler Nign

טשערנאָבילער ניגון

Collected from Z.Y. Anchei, who heard it in the Chayim
Nachman Bialik synagogue in the 1920s in Tel-Aviv.

Em F# Em B7 F# Em

Em F# Em F# B7 Em

Em B7 Em B7 Em B7 Em B7

Em B7 C G B7 Em B7 Em B7 C G B7

Em F# Em B7 F#

Em F# Em F# B7 Em

Vinitser Nign

וויניצער ניגון

Vinnicja, Ukraine

♩ 104
Dm

Gm

C

Cm/A

Dm

C

F

C

Bb

F

1.
Dm

C

2.
Gm

Dm

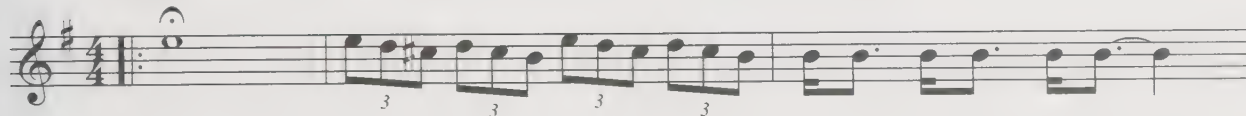
Vizhnitser Nign

וויזשניצער ניגון

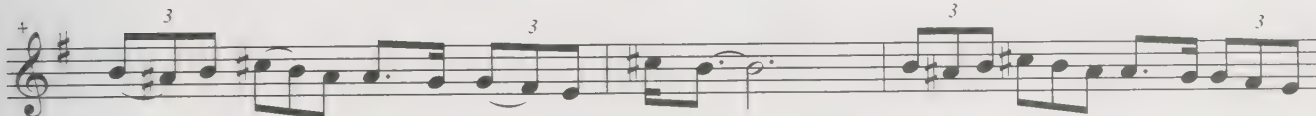
Vižnycja, Ukraine

♩ = 68

Em



Sha-bes koy-desh Sha-bes____

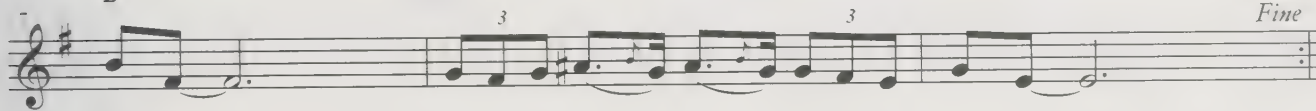


shrayt zhe a - le Yi - de-lekh gut Sha-bes____

gut

B

Em



Sha - bes____

gut Sha - bes____

Em

G

F#

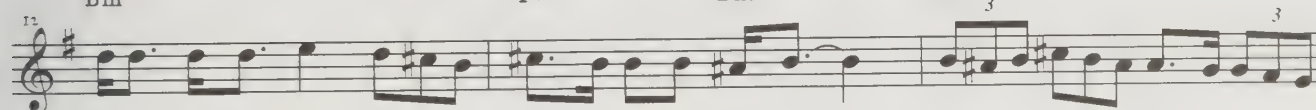


Bm

F#

Bm

Em



Sha-bes

Sha-bes____

F#

Em



gut Sha-bes____

*Sabbath, Holy Sabbath. All Jews shout,
"Good Sabbath, Good Sabbath, Good Sabbath."*

שבת קודש שבת שרייט זשע
אלע ידעלעך גוט שבת, גוט שבת.

On Friday evening the Vizhnitser Rebbe would come into the shul and around the table begin to sing this song. He also sang it on Shmini-Atseres, the eighth day of Sukes.

Volyner Nign

וואלינער ניגון

Volyn'ska, Ukraine

♩ = 104

Chord progression: Gm Cm Gm Cm Gm Cm

1. Gm F 2. Dm Gm F Cm

8 Gm F

11 Cm Gm D7 Gm *Fine*

14 Gm Cm Gm

18 D7 Gm *D.S. al Fine*

Zhabner Nign (Ekhod Mi Yodeya?) (זשאַבנער ניגון (אחד מי יודע?))

Who Knows One?

Sung by the Zhabner khasidim on Passover. Żabno, Poland

♩ = 108

Em

B

Em



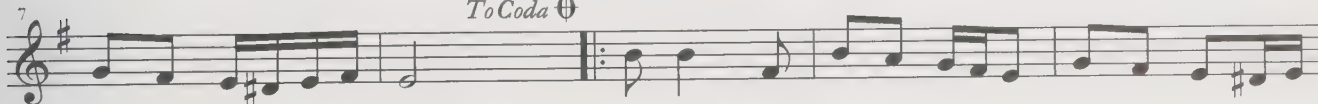
B

Em

*Last time:
To Coda* ⊕

B

Em



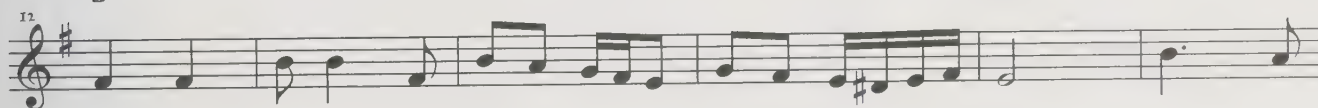
B

Em

B

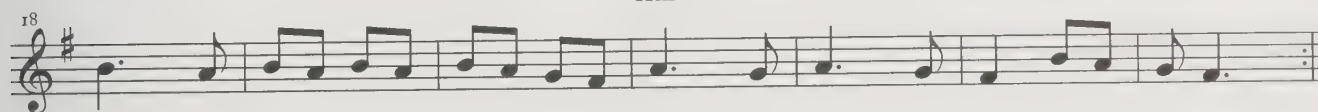
Em

G



Am

B



Em

B

Em



B

Em

*D.C. 2x (8^{va})
al Coda* ⊕

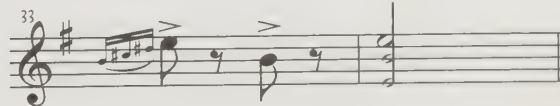


⊕ Coda

Em

B

Em



Tish-Nigunim

1. Berman's Tish-Nign	231
2. Bialystoker Tish-Nign	232
3. Kiever Tish-Nign	233
4. Komediant's Tish-Nign	234
5. Shteynshnayder's Tish-Nign	235
6. Tshortkover Tish-Nign	237
7. Yanovski's Tish-Nign	238
8. Zeydl Rovner's Tish-Nign	240


בערמאנאם פיש-ניגון

♩ = 104

Coda

E

33



Bialystoker Tish-Nign

ביאַליסטאָקער טיש-ניגון

Collected by Yale Strom from Ludmilla Pollock.

Warsaw, 1984

♩ = 66

Musical score for Bialystoker Tish-Nign, featuring a single melodic line in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is marked as ♩ = 66. The score consists of five staves of music, with measures numbered 1 through 14. Chord symbols are placed above the staff: Cm (C minor), G7 (G dominant seventh), D° (D diminished), and Fm (F minor). The piece includes a first ending (1.) and a second ending (2.).

Chord symbols: Cm, G7, Cm, G7, Cm, D°, Cm, G7, Cm, Fm, G7, Fm, Cm.

Ms. Pollock had learned this plaintive ballad from her father, who had been interned in a gulag in World War II, where he learned it from a Jew from Bialystok, Poland.

Kiever Tish-Nign

קיעווער טיש-ניגון

Kiev

♩ = 88

Em D Em D Em

1. 2. Am

Em D Em D Em

1. 2. Am Bm Em Am

Fine

14 D Am

17 D Em Am *D.S. al Fine*

Komediant's Tish-Nign

קאמעדיאנטס טיש-ניגון

Collected from M. Komediant

♩ = 116

A Gm A Gm A A7
 A Gm A Gm A
 A7 To Coda Θ Gm
 A Gm A
 G
 A Gm
 A D.C. al Coda Θ
 Coda
 20

The musical score is written in 4/4 time with a tempo of 116 beats per minute. The key signature has one sharp (F#), indicating G major. The melody is written on a single staff in treble clef. The score consists of several lines of music, with chords indicated above the notes. The chords are: A, Gm, A, Gm, A, A7, A, Gm, A, Gm, A, A7, A, Gm, A, G, A, Gm, A, and a final Coda section starting at measure 20. The score includes repeat signs and a 'To Coda' instruction. The final measure of the Coda section is marked with a double bar line and a repeat sign.

Shteynshnayder's Tish-Nign

שטיינשניידערס טיש-ניגון

Collected from I. Shteynshnayder

♩ = 76

Gm Dm Gm

Cm Gm D7 Gm

Dm Gm Cm Gm F B[♭]m

♩ = 120

Cm B[♭] F Cm

♩ = 92

Dm Gm Gm

♩ = 84

Cm Gm

Cm Gm F

Gm Cm Gm

F

The musical score is written for piano and guitar. It consists of five staves of music. The key signature is one flat (B-flat). The tempo is marked 'rit.' (ritardando). The score includes various musical notations such as triplets, chords, and time signatures. The chords are labeled as Cm, Gm, and F. The time signatures are 3/4, 2/4, and 3/4. The score is divided into measures by bar lines. The first staff starts at measure 36 and ends at measure 37. The second staff starts at measure 38 and ends at measure 40. The third staff starts at measure 41 and ends at measure 43. The fourth staff starts at measure 44 and ends at measure 46. The fifth staff starts at measure 48 and ends at measure 50. The score is written in a standard musical notation with a treble clef and a key signature of one flat.

Tshortkover Tish-Nign

משארטקאווער טיש-ניגון

Collected by Yale Strom in Lviv from Ukrainian folk fiddler Stepan Bukow, who heard it at a wedding in Tshortkov (Cortkiv), Ukraine.

♩ = 92

Fm

5

B \flat m C7 Fm

9 Fm

13 Cm G C Fm tr

17 B \flat m Fm 1. B \flat m C tr

21 2. C tr Fm tr Fine F C7

26 F C7 F B \flat 6

30 C7 F D.C. al Fine

Yanovski's Tish-Nign

יאָנאָווסקי'ס טיש-ניגון

Collected from M. Yanovski

♩ = 92

Dm Gm Dm A7 Dm

Gm A

Dm Cm Dm A Dm

Cm Dm Fine C7

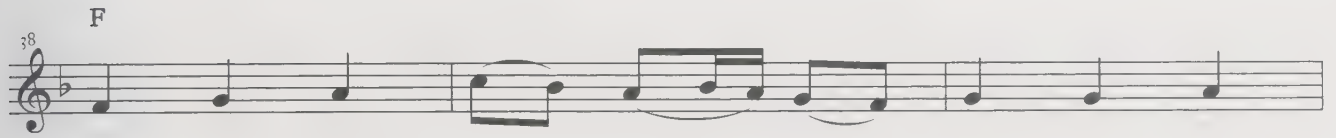
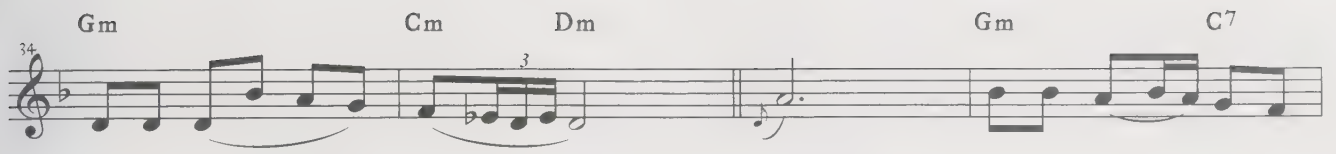
F Gm Dm C7

1. F C Gm Dm

2. Dm Cm Dm C7

F Dm C

1. Gm Dm



Zeydl Rovner's Tish-Nign

זיידל ראווונערס טיש-ניגון

Attributed to Cantor Yakov-Shmuel Morgovski, a popular
singer known to his public as Zeydl Rovner

● = 112

$$F_m$$
[illegible]

Waltzes

1. Vals fun Bosnye	243
2. Vals fun Lublin	243
3. Vals fun Moynesht	244
4. Vals fun Sasov	245
5. Vals fun Sente	246
6. Vals fun Tshimerovits	247
7. Vals fun Varshe 1	248
8. Vals fun Varshe 2	248

Vals fun Bosnye

Bosnian Waltz

וואַלס פֿון באָסניע

Collected by Yale Strom from Cili Goldenzweig Svart. Iasi, Romania, 1993.
She learned this song from her uncle, who lived in Bosnia before World War I.

CD Track 7

♩ = 104

Gm

E^b

Gm



1.

Cm

Gm

D7

2.

Cm



Gm/B^b

D7/F[#]

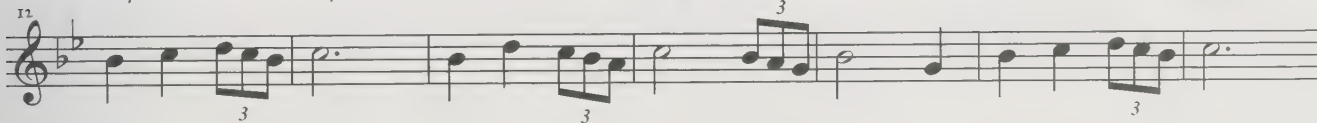
Gm

F/A

E^b/G

Gm/B^b

D7/F[#]



Gm

D7/A

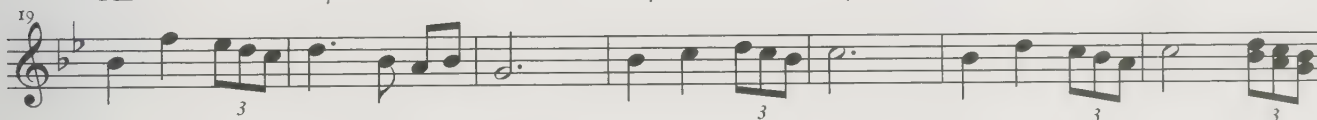
Gm

Gm/B^b

D7/F[#]

Gm

F/A



Gm/B^b

Gm

Cm

B^b

Fm

Gm



Vals fun Lublin

Waltz from Lublin

וואַלס פֿון לובלין

Lublin, Poland

♩ = 80

Em

Am

Em



Am

Em

Am

1.

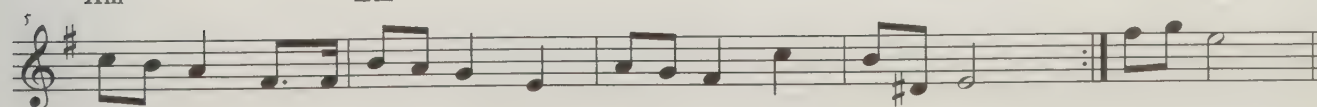
B7

Em

2.

B7

Em



Vals fun Moynesht

Waltz from Moinesti

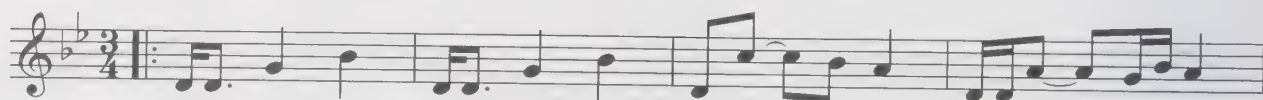
וואַלס פֿון מױנעשט

Collected by Yale Strom from Cili Goldenberg Svart of Moinesti, Romania, who heard this waltz played at her older sister's wedding. Iasi, Romania, 1982

♩ = 92

Gm

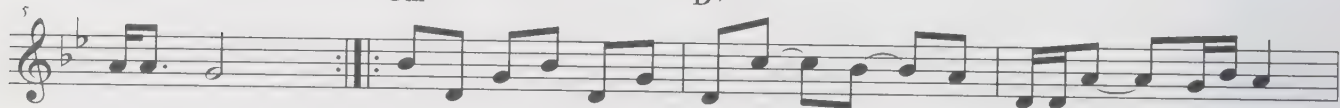
D7



Gm

Gm

D7



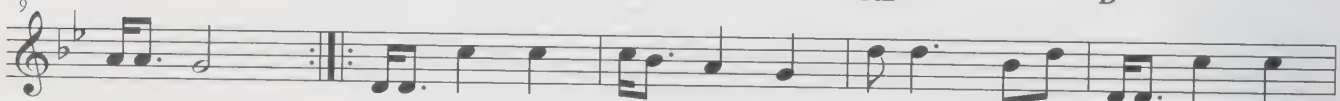
Gm

D7

Cm

Gm

D7

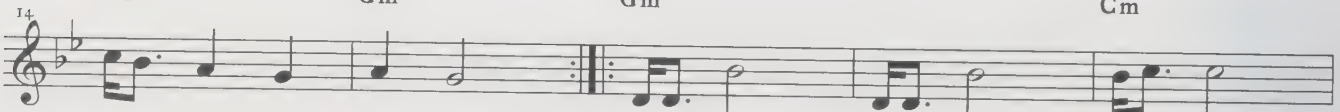


Cm

Gm

Gm

Cm

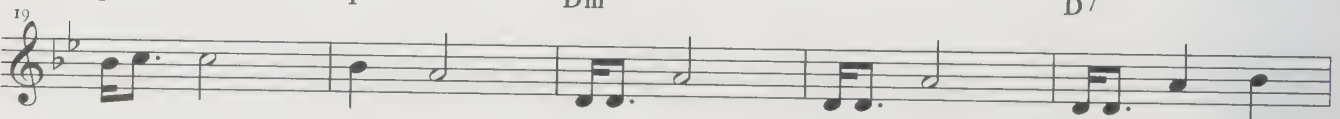


C7

F

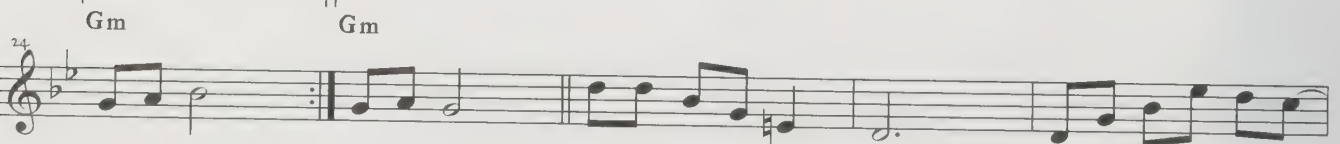
Dm

D7



1.
Gm

2.
Gm



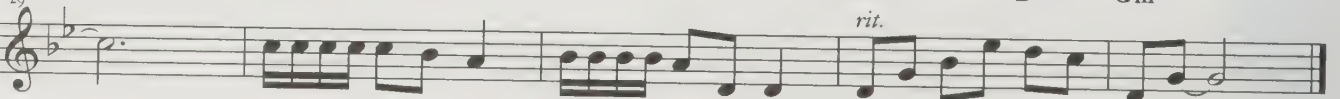
Cm

D7

Gm
rit.

D7

Gm



Vals fun Sasov

Waltz from Sasow

וואַלס פֿון סאַסאָוו

Collected by Yale Strom. Tarnopol (Ternopil), Ukraine, 1991

♩ = 120

Chord progression: C G7 C

6 G7 Am

11 Em F Dm G

17 G7 C C G7

23 C

29 Am Dm G7 C Fine

35 C

41 G7

47 C C D.S. al Fine

1. 2.

Vals fun Sente

Waltz from Szentes

וואלס פֿון סענטע

Collected by Yale Strom from a woman who heard it at her cousin's wedding in Sente (Szentes), Hungary. Zagreb, Croatia, 1981

♩ = 96

Chord progression: Fm B⁷m E^b7 B⁷m

Chord progression: B⁷7 E^b A⁷ 1. Fm

Chord progression: Cm C7 2. C7 Fm *Last x: rit.* *Fine*

Chord progression: Fm B^bm C7

Chord progression: Fm B⁷m C7 Fm *2nd x: E⁷*

Chord progression: E^b7 A⁷

Chord progression: E⁷ G7 C7 Fm *D.C. al Fine* *2nd x: E⁷*

Vals fun Tshimerovits

Waltz from Čemerivci

וואַלס פֿון טשימער־אָוויץ

Tshimerovits (Čemerivci), Ukraine

Fm

5

9

E^b7 A⁷

13

E^b7

1. A⁷ 2. A⁷ C7 Fm

17

C7

1. Fm 2. Fm

Vals fun Varshe 1

Waltz from Warsaw

וואַלס פֿון וואַרשע

I. L. Cahan archives

CD Track (28)

$\bullet = 80$

G D G C

D7 G D

1. G 2. G

Em Am D G D G

3 3 3 3

Vals fun Varshe 2

Waltz from Warsaw

וואַלס פֿון וואַרשע

I. L. Cahan archives

$\bullet = 132$

Gm D Gm

D Gm

Cm Gm Cm D

Gm D D7 Gm

Display Melodies

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An Alte Yidish Lid

An Old Jewish Song

אַן אַלטע ייִדיש ליד

Avram Bughici, Collected from his son Dumitru
by Yale Strom. Bucharest, Romania, 1984

♩ = 98

Chords: Fm C7 Fm C7 Bbm Fm Fm C7

1. Bbm C7 2. Bbm C7 Fm

The musical score for 'An Alte Yidish Lid' is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). It consists of four staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff has a measure rest at the beginning. The fourth staff contains two endings: the first ending leads back to the beginning, and the second ending concludes the piece. Chords are indicated above the staff: Fm, C7, Bbm, and Fm.

Besht Zogekhts

בעשט זאָגעכטס

Collected by Yale Strom. Lviv, Ukraine, 1993

♩ = 88

Chords: Am F Am G Em7 Am F

2nd x: 8va

The musical score for 'Besht Zogekhts' is written in 4/4 time with a key signature of one flat (Bb). It consists of three staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff has a measure rest at the beginning. Chords are indicated above the staff: Am, F, Am, G, Em7, Am, and F. A '2nd x: 8va' instruction is present above the first staff.

Bm7^{b5} Em Am F G7 C G7 F7 E

Em Em7/B Am G Em7 Am

Doyne-Freylekhs

דוינע-פֿריילעכס

Collected by Yale Strom. Breslav (Wrocław), Poland, 1984

Rubato

Gm D7

Gm E^b7

D7 E^b7 Gm

17 *Direct segue* Gm A7 D7 A7 3 3

21 D tr Gm tr 3 3 3 3

25 D Gm 1.

29 Gm Eb Gm 2.

32 Gm Eb Gm F tr

35 F Gm F Gm 3 3 3 3 3 3 3 3

38 F A7 D7 1. Gm 2. Gm tr

Detailed description: The musical score is written for a single melodic line in G minor. It consists of eight staves of music. The first staff (measures 17-20) begins with a 'Direct segue' instruction and includes chords Gm, A7, D7, and A7. It features a melodic line with triplets. The second staff (measures 21-24) includes a trill (tr) on a whole note, followed by eighth-note patterns and more triplets. The third staff (measures 25-28) shows a first ending bracket. The fourth staff (measures 29-31) includes a second ending bracket and an accent (>) on a note. The fifth staff (measures 32-34) features a trill on a whole note. The sixth staff (measures 35-37) contains eighth-note patterns with triplets. The seventh staff (measures 38-41) includes a first ending bracket and a trill in the second ending. The key signature has two flats (Bb and Eb).

Gulerman's Doyne

גולערמאנ'ס דוינע

Collected from flautist and barber Z. Gulerman.

Makarov, Ukraine. 1935

Rubato ♩ = 58

CD Track 11

G (drone)

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It begins with a drone G note. The melody is characterized by a mix of eighth and sixteenth notes, often beamed together in groups. There are several triplet markings (3) and sixteenth-note runs (6). Trills (tr) are used for ornamentation. The score is divided into measures, with measure numbers 4, 7, 11, 14, 17, 19, and 21 indicated at the start of their respective lines. The piece concludes with a trill (tr) and a final note.

Segue to Gulerman's
Freylekhs (p. 74)

Keytsad M'rakdin

A Little Dancing

(Also known as "Shvokhim far di Kale" (Praises for the Bride))

כיצד מרקדין

Collected from Joseph Zevi Melupinitz

♩ = 100

E

Bdim7

E

Bdim7

E

Bdim7

E



Key - tsad m' - rak - din lif - ney ha - ka - le, ka - le,

Un poco più mosso

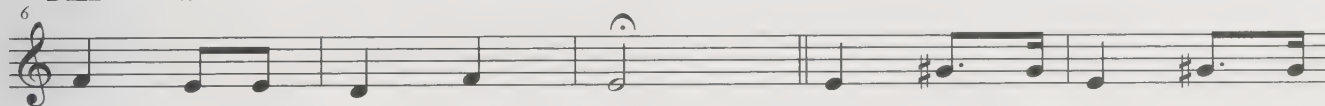
Bdim7

E

Dm

E

E



na - ah v' - kha - su - de.

Bdim7

E

Bdim7

E

Bdim7

E

Dm

E



♩ = 108

Em

Am

Em

Am

Em

Am

Em

Am

Em

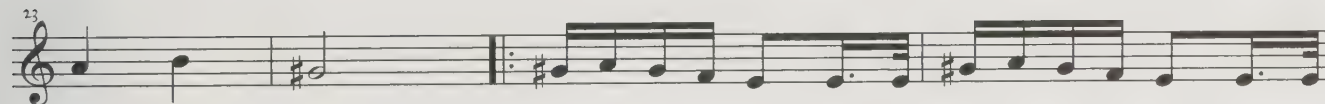


♩ = 120

Bdim7

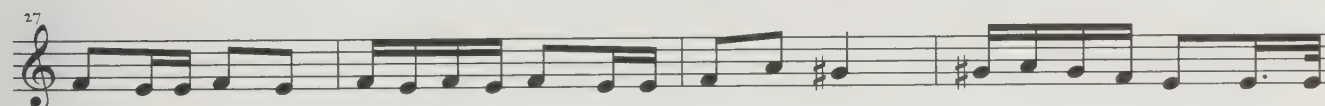
E

E



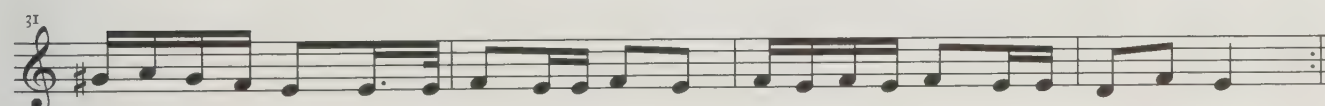
Dm

E



Dm

Em



How about a little dance in front of the bride,
a lovely and charming bride.

כיצד מרקדין לפני הכלה,
כלה נאה וחסודה.

A Moralne

א מִּמְּרָלִנֶּע

Joachim Stutschevsky archives

Rubato

A (drone)

7

11

15

18

22

25

27

31

7



Di Shvartse Nakht

The Dark Night

די שוואַרצע נאַכט

First part collected by Yale Strom from his cousin, Shirley Marcus Edelstein. Second part by Yale Strom

♩ = 80

E

Dm

E

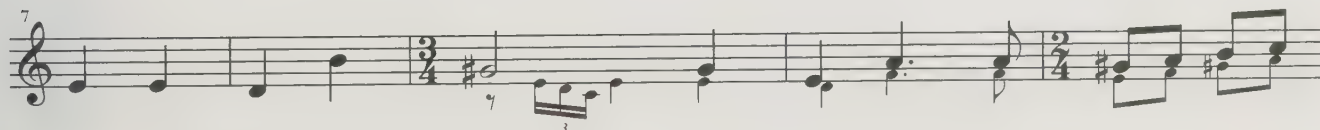
[N. C.]



E7

Dm

E



G

E

Em

E

Em

Am



♩ = 144

E

3

Am

E

3

Am

E

3

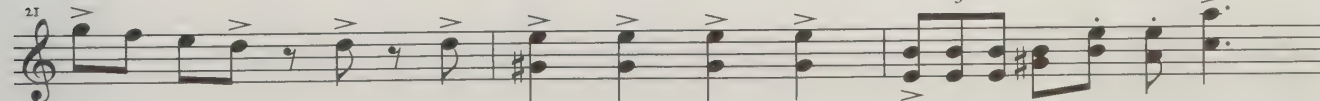
Am



Dm

E

Am



24 E 3 Am > E 3 Am > F 3 3

28 Am Em Am E E7 tr Am

A Zogekhts mit a Freylekhs אַ זאָגעכץ מיט אַ פֿריילעכעם

Moshe Bik archives

Rubato

This page of musical notation consists of ten staves, each beginning with a measure number in the left margin. The music is written in G minor, indicated by two flats (Bb and Eb) on the treble clef. The notation includes a variety of rhythmic figures, such as eighth and sixteenth notes, often beamed together. Triplets are marked with a '3' below the notes. A key signature change to 2/4 time is indicated by a double bar line and the new time signature at measure 26. The piece concludes with a final cadence in 2/4 time at measure 36.

14

16

18

20

22

24

26 *p*

30

33

36

40 *f*

Musical staff 40-43. Treble clef, key of B-flat major. Staff 40 starts with a forte (*f*) dynamic and contains eighth-note patterns. Staff 41 has a piano (*p*) dynamic section followed by a forte (*f*) section. Staff 42 and 43 continue the melodic lines.

44 *p* *f*

Musical staff 44-47. Staff 44 begins with a piano (*p*) dynamic and includes accents. Staff 45 features a forte (*f*) dynamic. Staff 46 and 47 show first and second endings, indicated by bracketed numbers 1 and 2.

48 *f*

Musical staff 48-51. Staff 48 starts with a forte (*f*) dynamic and includes a trill. Staff 49 and 50 continue the melodic development. Staff 51 ends with a whole note chord.

$\bullet = 66$

52

Musical staff 52-55. Staff 52 begins with a half note. Staff 53 and 54 contain eighth-note patterns. Staff 55 continues the melodic line.

56

Musical staff 56-59. Staff 56 starts with a half note. Staff 57 and 58 contain eighth-note patterns. Staff 59 features a triplet of eighth notes, marked with a '3'.

60

Musical staff 60-63. Staff 60 begins with a half note. Staff 61 and 62 contain eighth-note patterns. Staff 63 features a triplet of eighth notes, marked with a '3'.

64

Musical staff 64-67. Staff 64 starts with a half note. Staff 65 and 66 contain eighth-note patterns. Staff 67 features a triplet of eighth notes, marked with a '3'.

68

Musical staff 68-71. Staff 68 begins with a triplet of eighth notes, marked with a '3'. Staff 69 and 70 continue the melodic line. Staff 71 features a triplet of eighth notes, marked with a '3'.

72

Musical staff 72-75. Staff 72 starts with a triplet of eighth notes, marked with a '3'. Staff 73 and 74 continue the melodic line. Staff 75 features a triplet of eighth notes, marked with a '3'.

76

Musical staff 76-79. Staff 76 begins with a triplet of eighth notes, marked with a '3'. Staff 77 and 78 continue the melodic line. Staff 79 features a septuplet of eighth notes, marked with a '7'.

In-Laws' Dances

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Broygez Tants I

Angry Dance (Also known as "Shemene Tants" (Bashful Dance))

ברוגז טאנץ

Collected from Gabriel Grod

$\text{♩} = 88$

Em Am Em

cresc.

Neyn neyn neyn.

Am₃ Em Am

Neyn neyn neyn.

Em B7

Neyn neyn neyn neyn.

Em B7 Em

Neyn neyn neyn neyn.

Broygez Tants 2

Angry Dance

ברוגז טאנץ

V. Mesman. Archives of the Petrograd
Jewish Folk Music Society, 1912

$\text{♩} = 104$

Fm G Fm G Fm

G C Fm Cm Fm G

Cm G Cm G

Broygez Tants 3

Angry Dance

ברוגז טאנץ

Collected by Yale Strom from Rom klezmer

Paul Babici. Iasi, Romania, 1985

The musical score is written for a single melodic line in 2/4 time. It consists of five staves of music. The key signature has one flat (Bb). The score includes various chords: Dm, A7, and Gm. There are repeat signs with first and second endings. The piece concludes with a 'Fine' marking and a 'D.C. al Fine' instruction.

Staff 1: Measures 1-5. Chords: Dm, A7, Dm. Measure 5 has a triplet of eighth notes.

Staff 2: Measures 6-9. Chords: A7, Dm, Dm. Measure 9 is the start of a first ending.

Staff 3: Measures 10-13. Chords: A7, Dm, Dm. Measure 13 is the start of a second ending. Measure 14 is marked 'Fine'.

Staff 4: Measures 15-18. Chords: A7, Dm, Gm. Measure 18 is the start of a first ending.

Staff 5: Measures 19-22. Chords: A, Dm, A7. Measure 22 is the start of a second ending. Measure 23 is marked 'D.C. al Fine'.

Broygez Tants 4

Angry Dance

ברוגז טאנץ

Collected from Israel Rabinovitch

♩ = 88

Cm

Fm Cm

Fm Cm

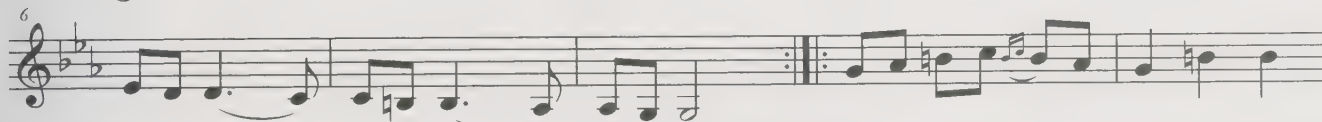
Fm



G7

Fm G7

G

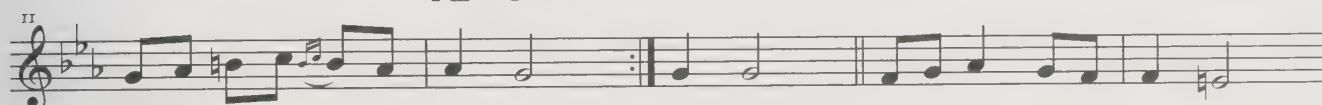


1.
Fm G7

2.

Fm

C



Fm

B^b

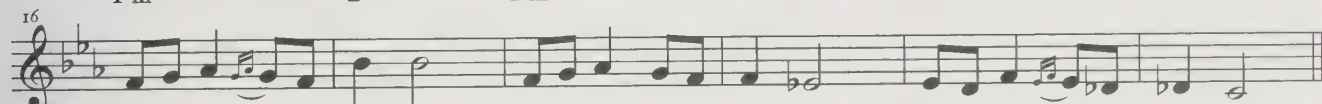
Fm

Cm

Fm

B^bm

Cm



Mekhutonim Tants

In-Laws' Dance

מחותנים טאנץ

Collected from Abraham Marcuse

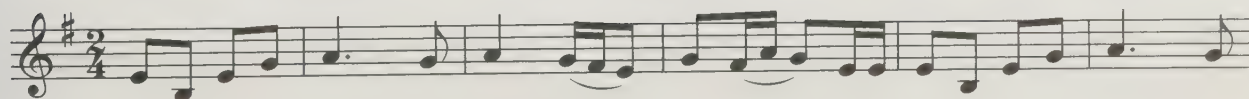
♩ = 100

Em

Am

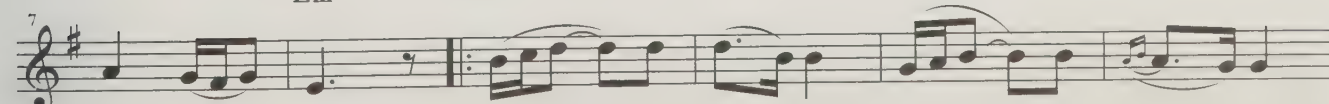
Em

Am



Em

G



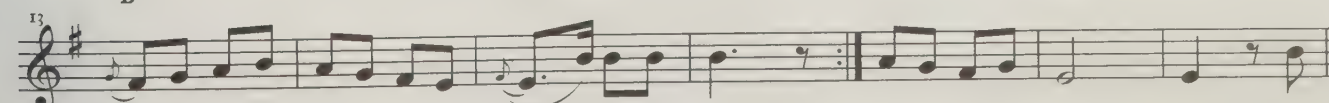
1.

B7

Em

B7

Em



255 *tr* B7

1. Em B7 2. Em

Der Sholem Tants

The Peace Dance (Also known as "Shemene Tants" (Bashful Dance))

דער שלום טאַנץ

Collected by Gabriel Grod

Lively ♩ = 120

B Em B *tr* Em B *tr* Em B *tr*

Lo - mir tan - tsn a she - me - ne, a she - me - ne, a she - me - ne._____

Am B Em Am B

Lo - mir tan - tsn a she - me - ne, a she - me - - - ne._____

9 Em B *tr* Em B *tr con fuoco* Em B

Lo - mir tan - tsn a she - me - ne, a she - me - ne, a she - me - ne._____

13 Am B Em B Am B

poco a poco accel.

Lo - mir tan - tsn a she - me - ne, a she - me - - - ne.

Let us dance the bashful dance

לאַמיר טאַנצן אַ שעמענע.

Shviger Tants

Mother-in-Law Dance

שוויגער טאנץ

Collected by Yale Strom from Rom klezmer Paul Babici.

Iasi, Romania, 1985

♩ = 104

Dm

A7

Dm

F



A7

1.
Dm

2.
Dm

Dm

Fine



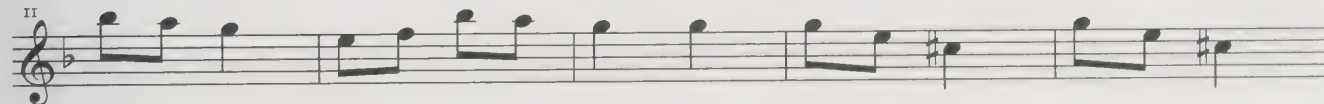
Gm

C

Gm

C

A7



1.

Dm

2.

A7

E^b

Dm

D.C. al Fine



A Tentsl far di Mekhutanim

א טענצל פֿאַר די מחותנים

A Dance for the Fathers-in-Law

J. Kammen archives

• 104

Chords and musical notation details:

- Staff 1: Chords C, G7.
- Staff 2: Chords C, G7. First ending: C, G7. Second ending: C.
- Staff 3: Chords C, F, C, F, C, G7, C, F, C.
- Staff 4: Chords C, F, C, F, C, G7.
- Staff 5: Chords C, G7, C, G7, C, G7, C.
- Staff 6: Chords Cm, C, Cm.
- Staff 7: Chords C, Cm, G7, Cm.
- Staff 8: Chords C, G7. First ending: C. Second ending: C.

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18. Volner	285

Beygele

בייגעלע

Wolff Kostakowsky archives

CD Track 16

♩ = 84

The musical score for "Beygele" is written in G minor (one flat) and 2/4 time. The tempo is marked as ♩ = 84. The score consists of six staves of music, each with a key signature of one flat and a 2/4 time signature. The chords are indicated above the staff: G, Cm, G, Fm, G, G, Fm, G, Fm, G, Fm, G, F, G, Fm, G. The score ends with a double bar line and a repeat sign. The final measure is marked "D.C. al Fine".

Chords: G, Cm, G, Fm, G, G, Fm, G, Fm, G, Fm, G, F, G, Fm, G

Measure numbers: 5, 9, 13, 17, 21

Endings: Fine, D.C. al Fine

Hopke I

האפק

Collected from G. Barkagan

♩ = 138

G

The musical score for "Hopke I" is written in G minor (three flats) and 3/4 time. It consists of five staves of music. The first staff begins with a tempo marking of 138 beats per minute and a key signature change to G minor. The second staff includes a first ending bracket over measures 6-8 and a second ending bracket over measures 9-10. The third staff features a triplet of eighth notes in measure 11. The fourth staff includes a first ending bracket over measures 16-18 and a second ending bracket over measures 19-20. The fifth staff includes a first ending bracket over measures 21-23 and a second ending bracket over measures 24-25. Chords are indicated above the staff: G (first staff), Fm and G (second staff), Cm and G (third staff), Cm and G (fourth staff), and G, Fm, and G (fifth staff).

Hopke 2

האפקע

Collected from A.-E. Makonovetski. Khabno, Ukraine

♩ = 116

G

Cm

G



1.

Cm

G

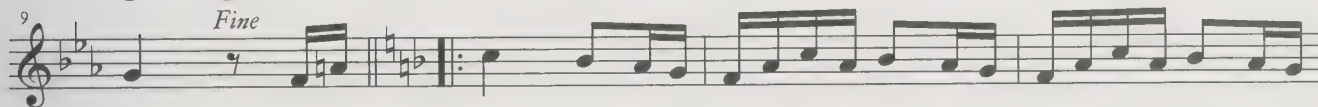


2.

G

C7
Fine

F



G



1.

C

C

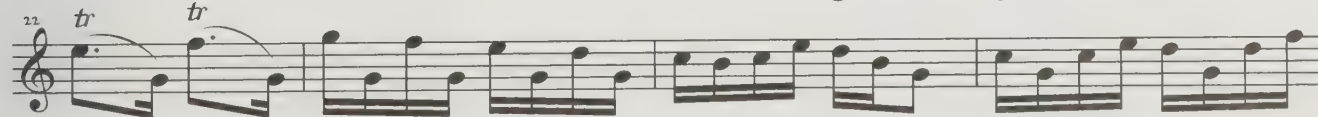
C



G

C

G

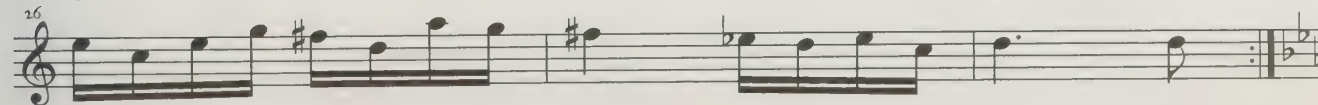


C

D

Cm

D



G

Fm

G



Fm
tr

G



Hopke 3

האפק

Collected by Yale Strom. Kremenets, Ukraine, 1994

Dm Gm Dm A⁷ Dm
 Gm Dm A⁷ Dm
 Dm A⁷ 1. Dm 2. Dm C⁷ *Fine*
 F Gm C
 F Gm C⁷
 Gm C F A⁷ *D.C. al Fine*

Karahod

קאַראָהאָד

Collected from A.-E. Makonovetski

♩ = 116

Gm

1. 2. tr

7 D7 Gm

1. 2. Fm Gm

13 tr

Karahod fun Varshe

Karahod from Warsaw

קאַראָהאָד פֿון וואַרשע

I. L. Cahan archives

CD Track 1

♩ = 80

♩ E

Am

4 Dm G F E Am Dm G F E Fine

8 Em Am

1. 2. B7 Em Em Am B7 Em D.S. al Fine

11

Mitsve Tants I (Rotenberg's Mitsve Tentsl)

Good Deed Dance

מיצווה טאנץ

Collected from M. Rotenberg

CD Track 17

♩ = 96

Chord progression: Dm A7 Dm A7 Dm A7 Dm A7

3. Dm A7 Dm A7 Dm F

6. Gm A7

1. Dm A7

2. Dm A7 Dm Dm A7 Dm C F

9. Fine

12. Dm A7 Dm Gm Dm E♭ Dm D.S. al Fine

Mitsve Tants 2

Good Deed Dance

מיצווה טאנץ

As heard by Yale Strom at a Bobover wedding
in Boro Park, Brooklyn, NY, 1988

♩ = 88

Chord progression: Bm F#m E A Bm

6. F#m C#7

1. F#m

2. F#m

10 A

15 E7 A Bm

21 F#m E A Bm F#m

26 C# F#m A E7 A E7

31 A A E7 A C#7 F#m

36 A F#m E

41 1. A E7 2. C#7 F#m Bm F#m Bm A

48 F#m Bm F#m Bm F#m E7 A F#m C#m7b5 F#m

54 E7 A E7 F#m C#7 F#m E7 A E7

60 F#m E7 A E7 A Bm C#7 F#m

Mitsve Tants 3

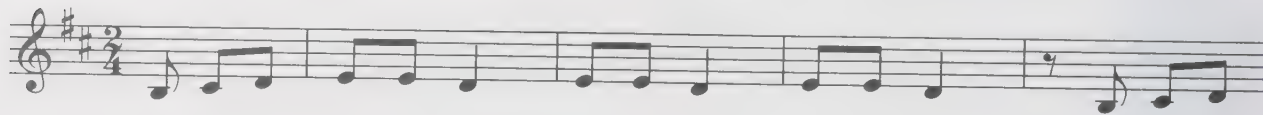
Good Deed Dance

מיצווה טאנץ

Collected by Yale Strom from Aron Tinichigiu who heard it as a young boy at his cousin's wedding. Iasi, Romania, 1984

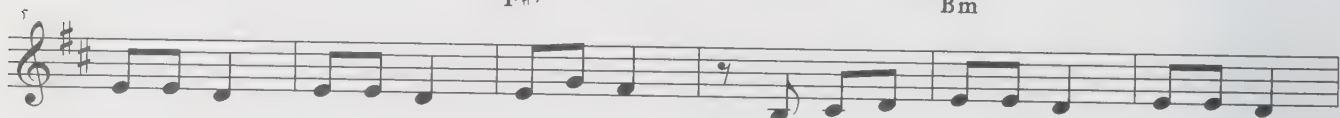
♩ = 104

♩ Bm



F#7

Bm

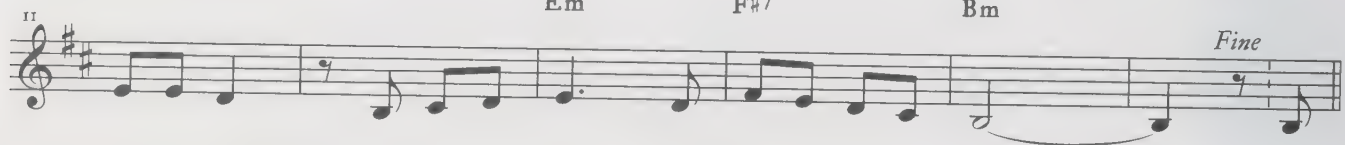


Em

F#7

Bm

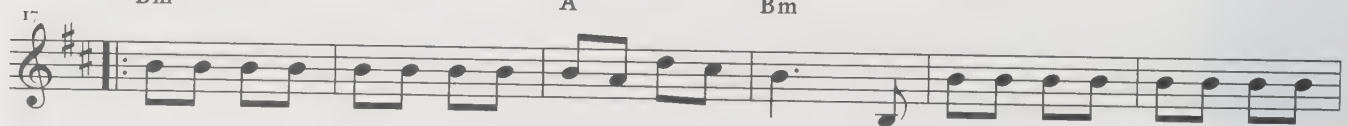
Fine



Bm

A

Bm



D7

G

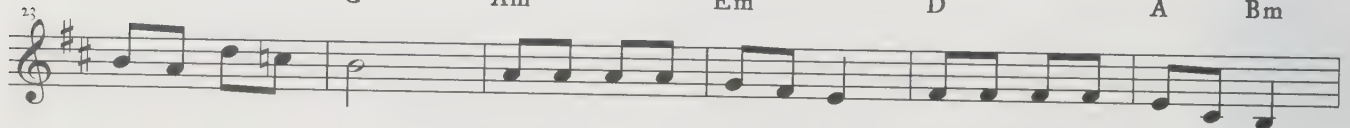
Am

Em

D

A

Bm



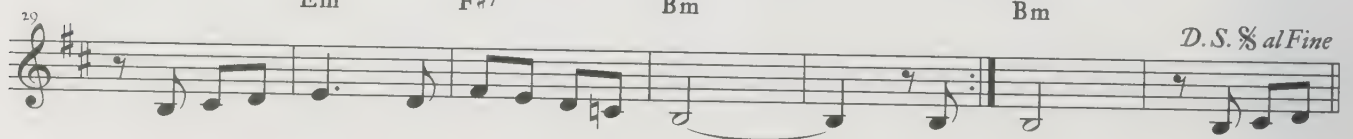
Em

F#7

1.
Bm

2.
Bm

D.S. al Fine



Patsh Tants

Slap Dance

פֶּאָטש טאַנץ

Collected from Joseph Rambam

$\text{♩} = 100$

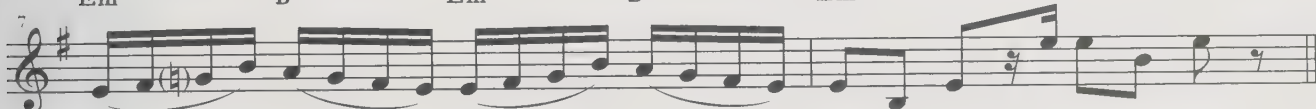
G D G D G D



G B⁷ E^m G clap clap clap D clap clap clap



E^m B⁷ E^m B⁷ E^m



Plesken I

פֶּלֶסְקֵן

Moshe Beregovski archives

$\text{♩} = 104$

G^m

1.

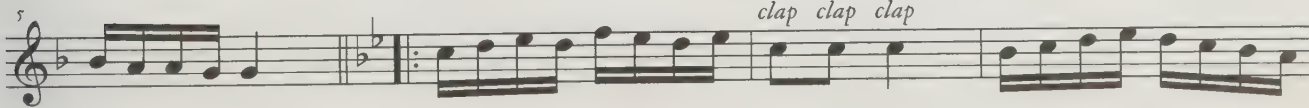


2.

C^m

clap clap clap

B^b



G^m

C^m

G^m

G^m



1.

2.

F^m

G^m



Plesken 2

פלעסקען

Collected from A.-E. Makonovetski

$\text{♩} = 108$

G

1. D7 G 2. D7 G

tr tr

6 D7 G D7 G Em C Em

clap clap

12 C Am Em Am Em Am G C D D7 G

Redl I

רעדל

Arad, Romania, 1954

$\text{♩} = 116$

Em

B7 Am

5

10 Em B7 Em Em Am

15 Em Am B7

Em Am D

21

B7 Em G

26

Am Em B7 Em

32

Em E7 Am

37

D Am B7

41

Em Am D

45

B7 Em G

50

Am Em B7 Em

55

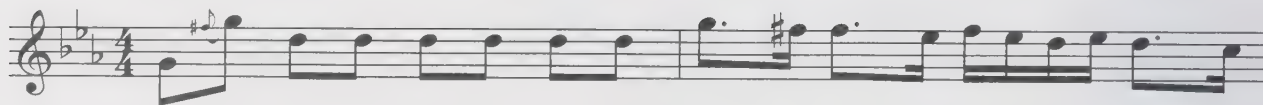
Redl 2

רעדל

Collected from Z. A. Kiselhof. Ljubavici, 1913

♩ = 108-112

G



Cm

G

Cm

G



Fm

G

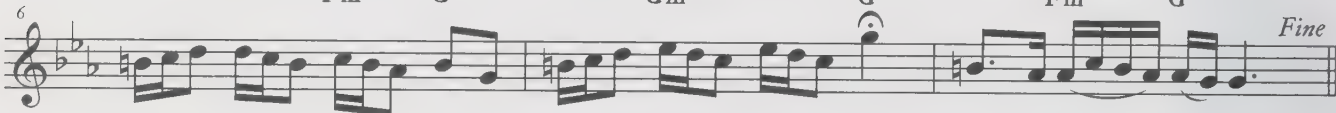
Gm

G

Fm

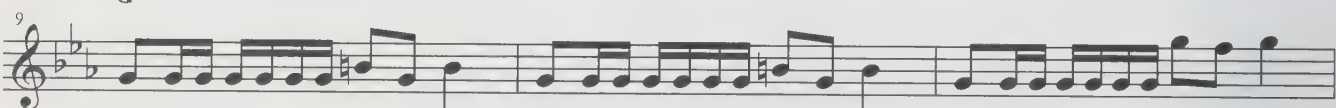
G

Fine



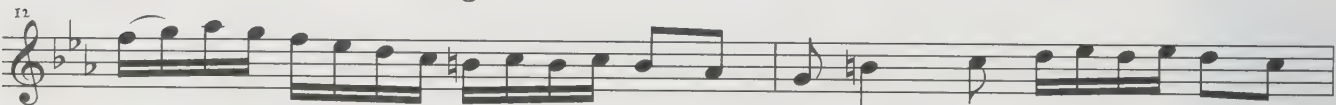
Più mosso

G



Fm

G



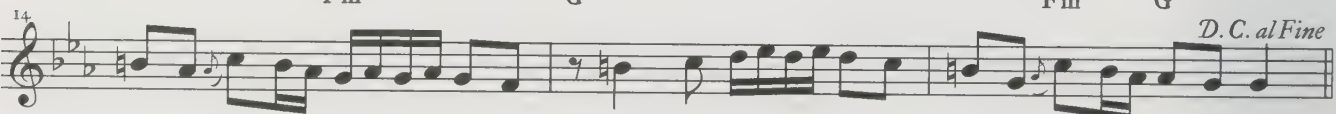
Fm

G

Fm

G

D.C. al Fine



Redl 3 (Der Rebe's Nes)

The Rabbi's Miracle

רעדל (דער רביס נס)

Collected by Yale Strom from Itsik Gott.

Iasi, Romania, 1981

♩ = 116

Em Fm Em

4 Fm Em Dm B \flat

7 Dm Gm Fm

10 D Gm

13 Fm

1. Gm C Gm B 2. Gm Am Em

This melody was performed by Avram Bughici for the Stefaneshter Rebe, Rabbi Abraham Matathias Friedman, in the 1920s in Ștefănești, Romania.

Shtok 1

Cane Dance

שטאק

Collected from Z. Gulerman. Kiev, 1935

♩ = 104

Chords: Gm D7 Gm D Gm

Chords: Cm F Gm F/A B \flat F B \flat

Chords: Cm D Am $7^{\flat 5}$ D Cm Gm

Chords: Cm D Am $7^{\flat 5}$ D7 Gm

Shtok 2

Cane Dance

שטאק

Collected from A.-E. Makonovetski, Khabno, Ukraine

♩ = 100

Chords: G D7 G Am D7 G D7

Chords: G Am D7 G G D G Am

Chords: D7 G D7 G Am D7 G

Volner

וואלנער

Collected from A.-E. Makonovetski

♩ = 96

Gm

D7

Gm

D7

Gm



Gm

D7

Gm

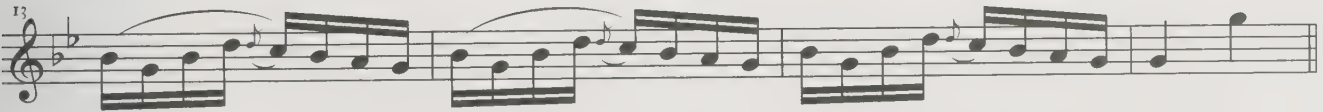


Gm

D7



Gm



Gm

Cm

Gm

Cm

Gm



Gm

Cm

Gm

Cm

Gm



Slavic, Romanian, and Hungarian Dances

Polkes, Kolomeykes, and Others

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Kolomeyke 1

קאלאמייקע

Kolomija, Ukraine

CD Track 36

♩ = 104

Dm

The musical score is written for a single melodic line in 2/4 time, with a tempo of 104 beats per minute. The key signature has one flat (B-flat). The score consists of several measures, with some measures containing repeat signs and first/second endings. Chords are indicated above the staff at various points.

Chords indicated in the score:

- Dm
- A7
- Gm
- B \flat 7
- Dm
- A7
- Gm
- A7
- Dm

Measure numbers are indicated at the start of some staves: 3, 12, 16, 21, 25.

Kolomeyke 2

קאלאמייקע

Kolomija, Ukraine

♩ = 104

Measures 1-9: Dm, Gm, A7, Dm, Gm, A7, Dm, A7, Dm. First ending: 1. Dm, 2. Dm.

Krakowiak

Polish Krakowiak

קראקאוויאק

Wolff Kostakowsky archives

♩ = 88

Measures 1-14: G7, C, G7, C, G7, C, F, C, C7. First ending: 1. C, 2. C. Fine.

18 C B \flat Gm C

22 B \flat Gm C

26 C F *tr* D G C

30 F G C

34 C F

38 C

42 C G 7 C *tr*

47 G 7 1. C 2. C *D.S. al Fine*

Oberek Palota

אָבערעק פּאַלאַטע

Collected by Yale Strom from a klezmer who had learned this piece growing up in Palota, Slovakia. Kolín, Czech Republic, 1981

♩ 116

♩ Dm A7 Dm A7

Dm A7 Gm 1. A7 2. C7

10 F C7 F C7 Gm

15 A7 Gm A7 Dm A7

20 Gm 1. C7 2. Dm F Dm Gm

26 Dm A7 Dm A7 Dm *Fine*

31 A7 Dm A7 Gm Dm

36 A7 Dm A7 E7 A7 Dm *D.S. ♩ al Fine*

Onga



Wolff Kostakowsky archives

♩ = 88

Dm Am tr Dm G
 6 (After repeat) Am E A A
 To Coda Θ
 11 tr G Am E7 A Fine
 G D A tr
 17 tr (b) tr tr tr
 24 tr tr tr D G tr (b) tr tr
 30 A tr C tr G D G
 35 Gm 3 tr tr tr 3 tr D
 40 D. C. al Coda Θ
 43 Coda Am Gm A

The musical score for 'Onga' is written in 3/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 88. The score consists of several staves of music. The first staff begins with a Dm chord and features a melodic line with trills. The second staff, starting at measure 6, includes a repeat sign and a 'To Coda' instruction. The third staff, starting at measure 11, ends with a 'Fine' instruction. The fourth staff continues the melodic line with trills. The fifth staff, starting at measure 24, features a series of trills. The sixth staff, starting at measure 30, includes a 'Coda' instruction. The seventh staff, starting at measure 35, features a series of trills. The eighth staff, starting at measure 40, includes a 'D. C. al Coda' instruction. The final staff, starting at measure 43, is the Coda section, which concludes the piece with a final melodic phrase.

Poylishe Polke I

Polish Polka

פוילישע פאלקע

Wolff Kostakowsky archives

♩ 88

Chords: G, D7, A7, D, C, F, G7

Trills: tr

First Ending: 1. D, 2. D7

Second Ending: 1. C, 2. C

Fine

D.C. al Fine

Poylishe Polke 2

Polish Polka

פוילישע פאלקע

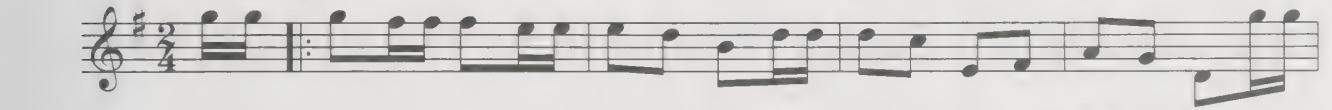
Wolff Kostakowsky archives

♩ = 88

♩ G

D7

G

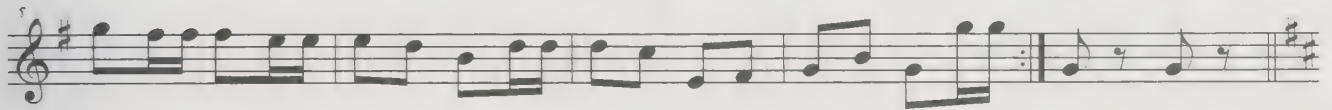


D7

1. G

2. G

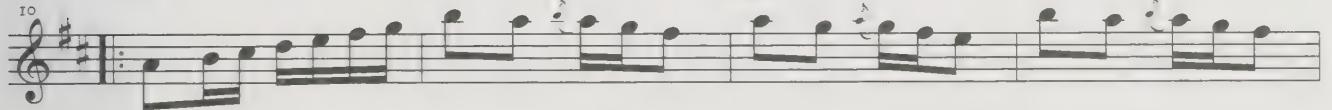
A7



D

A7

D

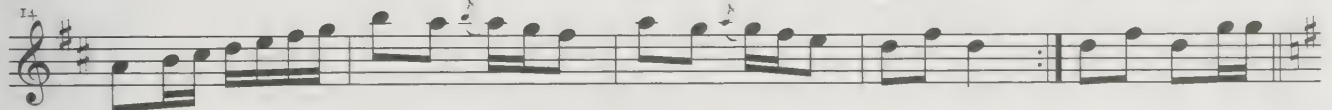


A7

1. D

2. D

D7



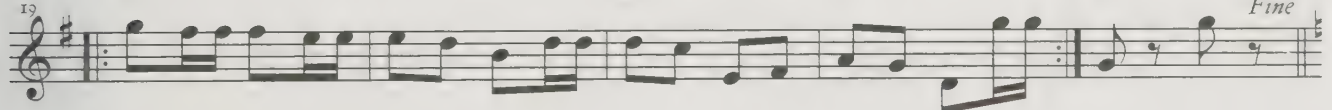
G

D7

1. G

2. G

Fine



C

G7

C



F

G7

1. C

2. C

D.S. al Fine



Polish Polka

פוילישע פאלקע

Wolff Kostakowsky archives

$\text{♩} = 80$

[illegible]

Rondo

Circle Dance

רונדו

Moshe Bik archives

♩ = 104

Gm



A7

D

Gm

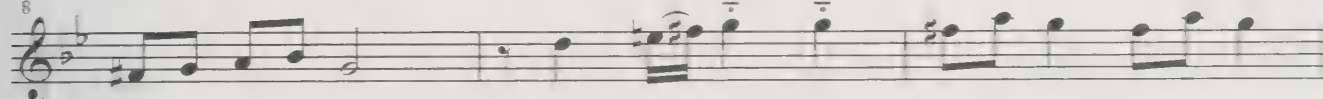


D7

Gm

D7

Gm



A7

Dm

D7

Gm



G

Cm

G

Fine



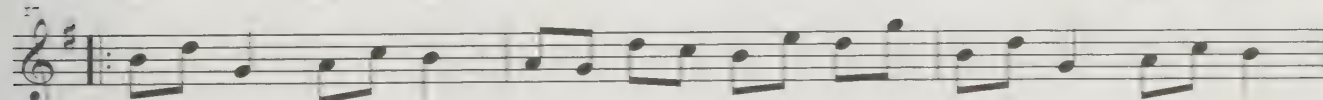
G

D7

G

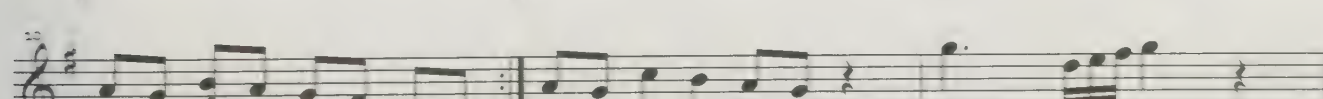
D7

G



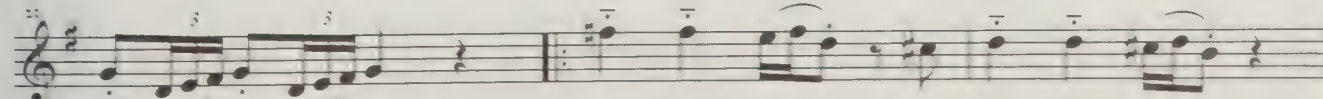
1.

2.



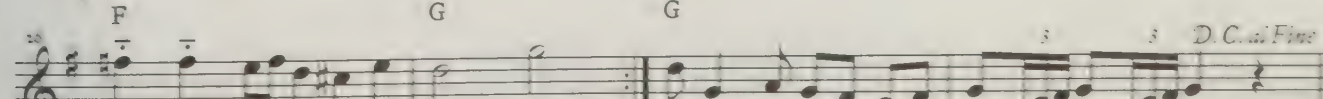
F

G



1.

2.

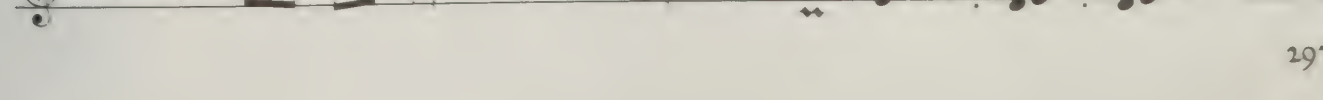


F

G

G

D.C. al Fine



Rumenish Serba I

Romanian Serba

רומעניש סערבע

Wolff Kostakowsky archives

♩ = 132

♩ = 132

Chord symbols: D, Em, A7, D, Em, D, Dm

Measure numbers: 1, 5, 10, 14, 19, 24, 29, 33, 38

Tempo: ♩ = 132

Key signature: One sharp (F#)

Time signature: 2/4

Ending: Fine

D *tr* A⁷ *tr* D A⁷ D
 1. D 2. D *D.S. al Fine*

Rumenish Serba 2 Romanian Serba

רומעניש סערבע
 Wolff Kostakowsky archives

• = 132

D Cm D 1. *Fine*

1. ² D⁷ Gm *tr* Gm *tr* Gm
 2. D D *tr*
 1. A
 2. Gm
 Gm *tr*
 D Cm *tr*
 Gm B[♭] E[♭] B[♭] C F
 C F C Dm Gm Dm
 C F C F Am Dm *D.S. al Fine*

Rumenish Serba 3

Romanian Serba

רומעניש סערבא

Wolff Kostakowsky archives

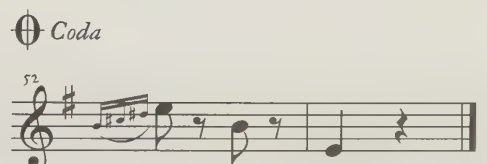
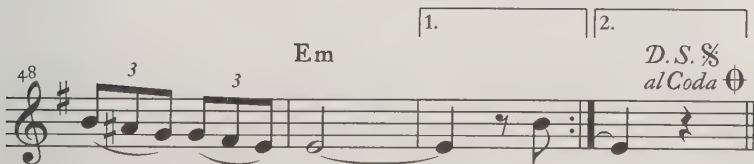
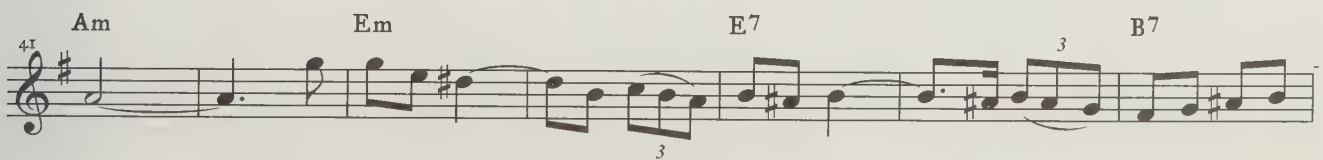
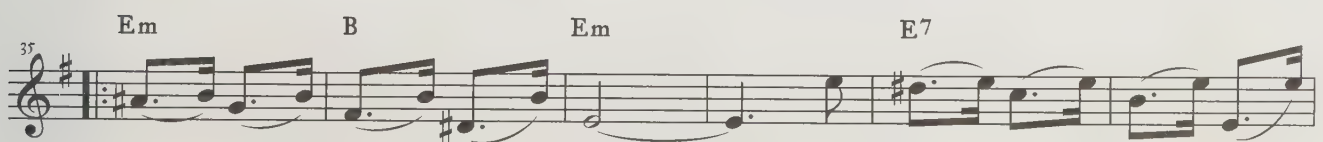
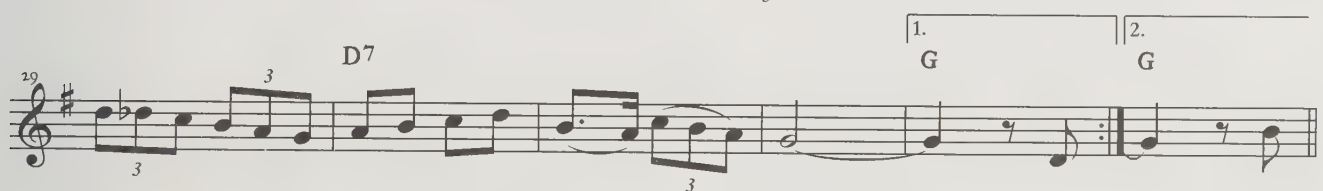
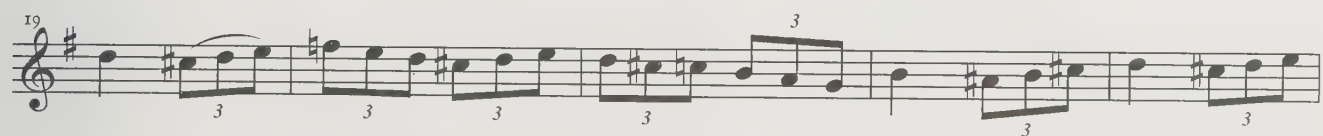
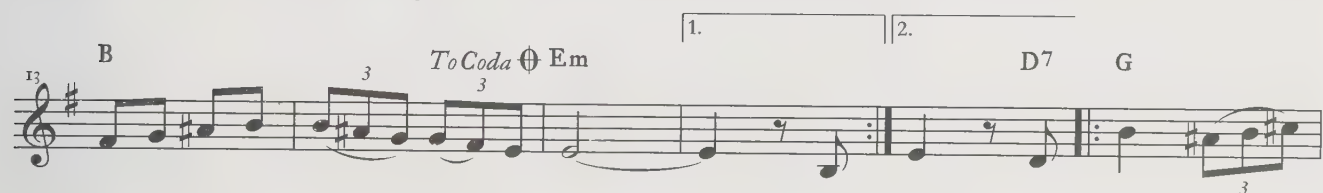
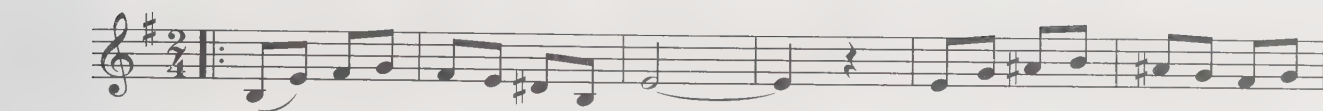
CD Track 6

$\text{♩} = 132$

Em

B

Em



Rumenish Serba 4

Romanian Serba

רומעניש סערבע

Wolff Kostakowsky archives

CD Track (35)

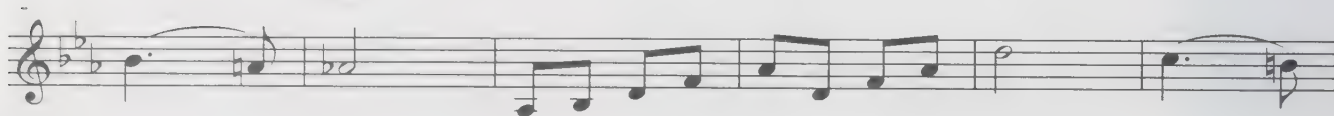
♩ = 132

E[♭]

V



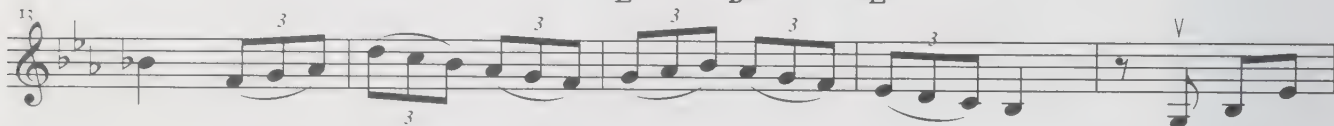
B[♭]7



E[♭]

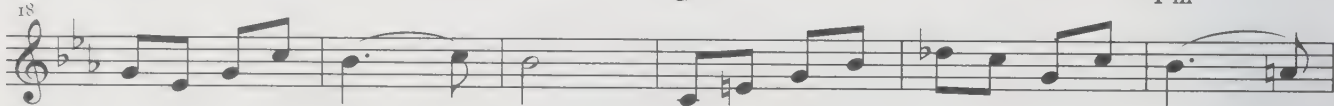
B[♭]7

E[♭]



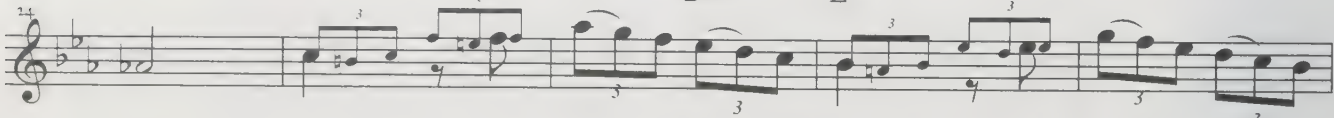
C7

Fm



B[♭]7

E[♭]



Fm

B[♭]7

1. E[♭]

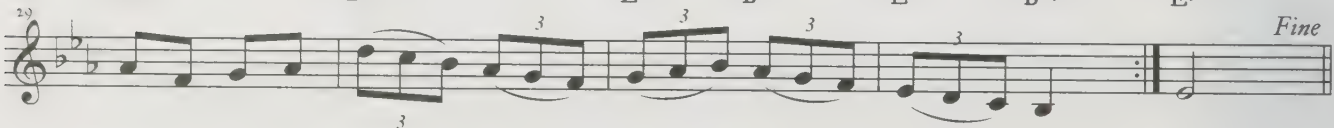
B[♭]7

E[♭]

B[♭]7

2. E[♭]

Fine



G7

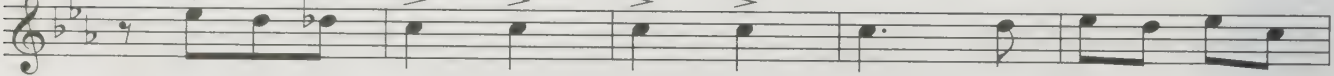
Cm

tr

tr

tr

tr



B[♭]7

tr

tr

tr

tr

E[♭]

B[♭]

tr

tr

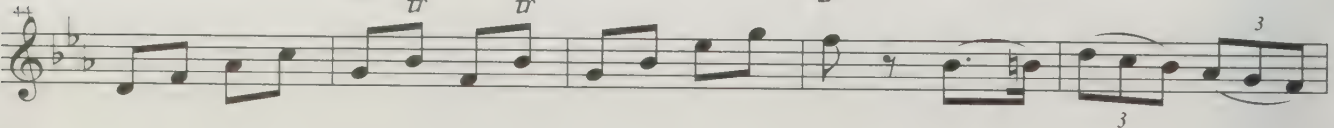


E[♭]

tr

tr

B[♭]



42 E⁷ G⁷ C^m

54

59

64 G⁷ C^m C^m B⁷
D.C. al Fine

Rusishe Kamarinske

Russian Kamarinska

רוסישע קאַמאַרינסקע

Wolff Kostakowsky archives

Rubato

A

6

8va-----

13

E

21

♩ = 108

D A7 D G A7 D A7 D G

25

A7 D D A7 D G A7

30

D A7 D G A7 D D G D G

34

A7 D G D G A7

39

D G D G A7 G D G A7 D

43

D A7 D G A7 D A7 D G
 49
 A7 D D A7 D G D A7
 51
 D A7 D G D A7 D
 53
 A7
 55
 A7 D A7 D A7
 57
 A7 D A7 D A7
 59
 D A7 D A
 61
 63
 65

Shmelner's Tants

שמעלנערס טאנץ

Collected from Shmelner. Bucharest, 1956

Lively ♩ = 126

Em B7 Em

1. Em B7 2. Em

Em Am

B7 Em Am Em

Am D Am

Em G Am Em B7 Em *Fine*

Em G Am

Em B7 C 1. Em B7 2. Em *D.C. al Fine*

Stoliner Kozatshok

סטאלינער קאזאטשאק

Collected by Yale Strom from Asher Wainshteyn, a
Stoliner khasid and klezmer from Pinsk, Belarus. 1982

♩ = 104

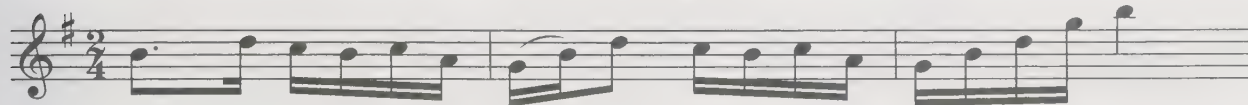
G

D7

G

D7

G



D7

G

D7

G



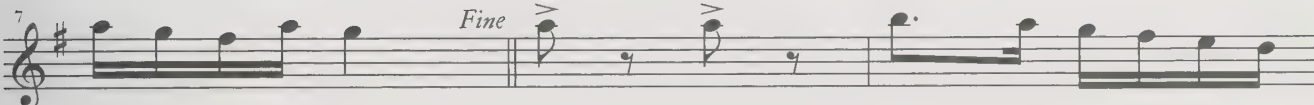
D7

G

Am

Em

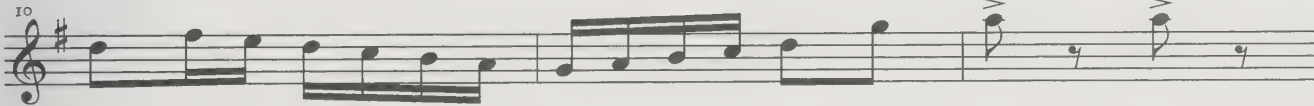
Fine



D7

G

Am



Em

D7

G

D.C. al Fine



Svalava Kozatshok

סוּוּלָאוּוּ קֹזַטְשֹׁק

Collected by Yale Strom from Pityu Básci, a Rom who played this melody after World World II.

♩ = 92

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is indicated as ♩ = 92. The score consists of nine staves of music. The first staff begins with a repeat sign and a trill (tr) over a dotted quarter note. The melody is primarily composed of eighth and sixteenth notes, often beamed together. There are several trills (tr) throughout the piece, including one at the beginning of the third staff and three in the fourth staff. The fifth staff contains triplets (3) of eighth notes. The sixth staff also features triplets. The seventh staff begins with a trill and continues with eighth notes. The eighth staff contains a double bar with first and second endings, indicated by '1.' and '2.'. The first ending leads back to the beginning of the piece, while the second ending concludes with a final cadence. The final staff (ninth) continues the melodic line with eighth notes and a final cadence.

Ukraynish Kek-Vok

Ukrainian Cakewalk

אוקראיניש קעק-וואַק

Collected by Yale Strom from Asher Wainshteyn, a
Stoliner khasid and klezmer from Pinsk, Belarus

CD Track 31

♩ = 104

Am Dm Am

1. E7 2. E7 Am G7 C G7

4 C G7

8 C G7

12 C Fine C

15 F C G7

18 C F C G7 C E7
D.C. al Fine

Ungerisher Tshardash I

Hungarian Csardas

אונגערִישער טשאַרדאַש

Wolff Kostakowsky archives

♩ = 72

Dm

Gm

Dm

A7

Dm



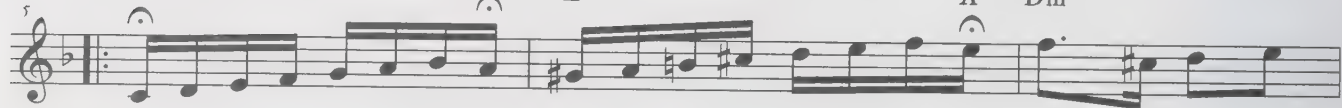
C7

F

E

A

Dm

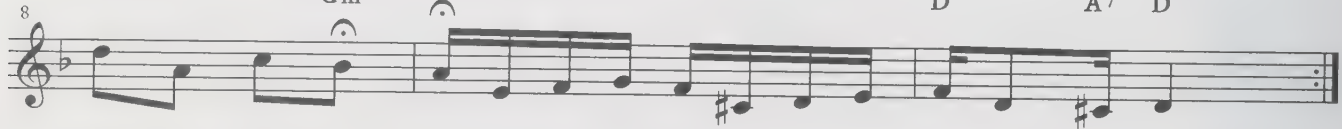


Gm

A

D

A7 D



♩ = 88

Dm

A7



Dm

A7

Dm

D#°

Em



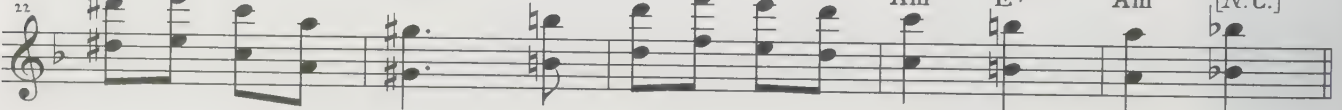
E

Am

E7

Am

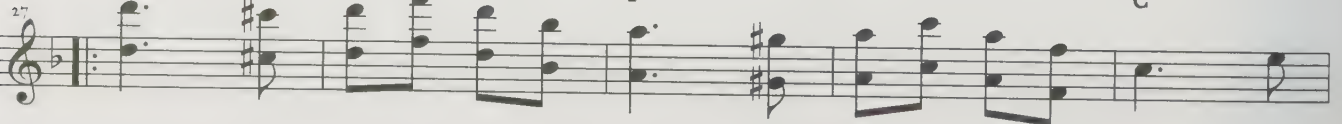
[N.C.]



Dm

F

C



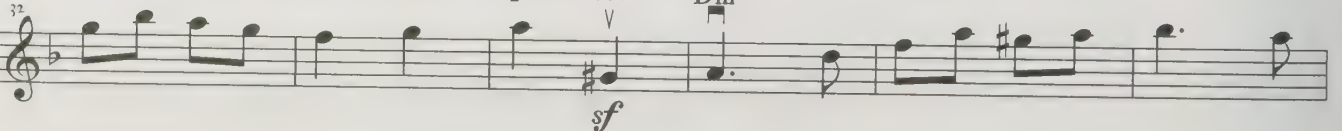
[N.C.]

F

C7

F

Dm



A7

Dm

A7

Dm



45 Dm Gm A

47 Dm Gm A Dm Gm A Dm

53 ♩ = 126 Dm A Gm

59 A Dm 1. 2. Dm

65 C F

66 C accel. F a tempo Gm Dm A Dm To Coda Θ

72 1. 2. D.S. al Coda Θ

Θ Coda Gm A Dm

Ungerisher Tshardash 2

Hungarian Csardas

אונגערִישער טשאַרדאַש

Wolff Kostakowsky archives

72

Dm A7 Dm D7

4 Gm D

7 Dm Gm A

10 A7 Dm

• = 88

13 Dm A Gm

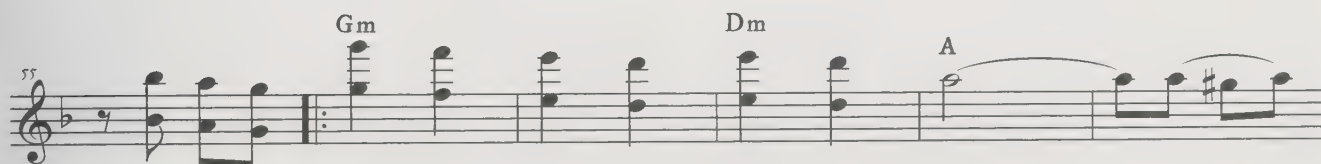
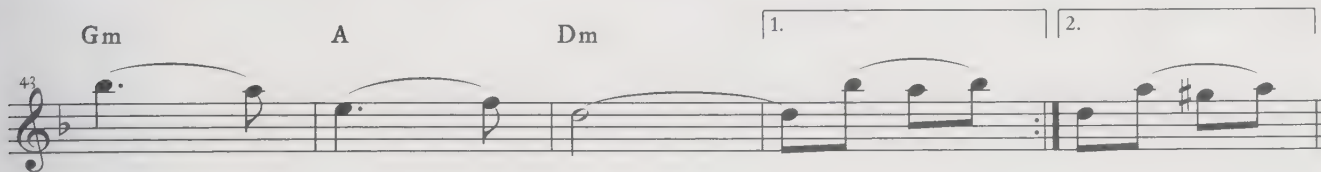
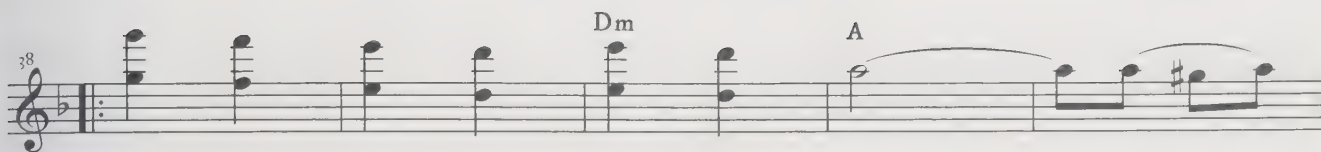
18 Dm Dm

23 Gm A Gm A

1. 2. 128

28 Dm Gm A Dm

33 D7 Gm



Ungerisher Tshardash 3

Hungarian Csardas

אונגערישער טשאַרדאַש

Wolff Kostakowsky archives

♩ = 104

Dm

A

Gm

C

F

A7

Dm

C

F

A7

Dm

A

Dm

Dm

Gm

A

Dm

Dm

Am

Gm

Dm

Gm

Dm

A7

Dm

Dm

Gm

A

Dm

A

Dm

37 *Dm* *C sim.*

41 *B^b* *A*

45 *Gm* *Dm*

49 *A* *Dm*

53 *Dm tr tr tr tr Gm tr tr Dm Gm tr tr*

58 *Dm A⁷ tr tr Dm A⁷ Dm*

63 *Gm A⁷ Dm A⁷ Dm*

67 *Dm C B^b A Gm*

72 *Dm A⁷ Dm A⁷ Dm Gm A⁷*

77 *Dm A⁷ Dm D.C. ad lib., then proceed to Coda*

79 *Coda Gm A⁷ Dm*

Farewell Dances

Dobridens, Dobranotshes, and Others

1. Dobranotsh 1	319
2. Dobranotsh 2	320
3. Dobranotsh 3	321
4. Dobranotsh 4	322
5. Dobranotsh 5	324
6. Dobranotsh V'Mazl Tov	325
7. Dobriden 1	326
8. Dobriden 2	327
9. Dobriden 3	328
10. Firn di Mekhutonim Aheym	328
11. Gezegn Tants	330
12. A Gute Nakht 1	331
13. A Gute Nakht 2	332
14. Nokh di Sude	333
15. Zay Gezunt 1	334
16. Zay Gezunt 2	335

Dobranotsh 1

Good Night

דאבראנאטש

Collected from B. Sakhnovski. Makarov, Ukraine

♩ = 108-112

G

Cm

Fm

G



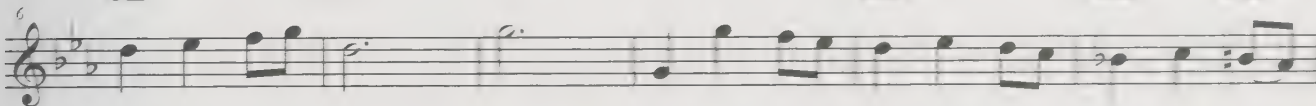
Cm

G

Cm

Gm

Fm



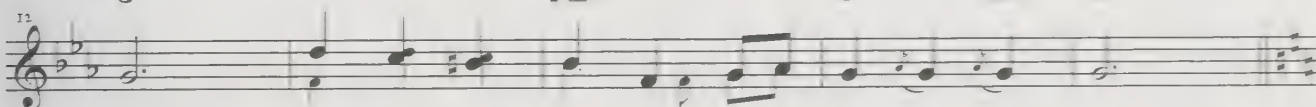
G

Fm

G

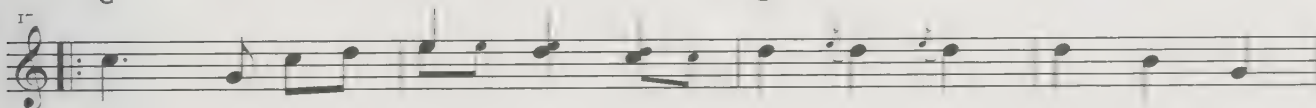
Cm

G



C

G



C

F

G

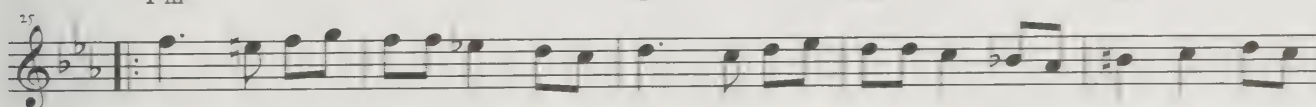


Fm

G

Fm

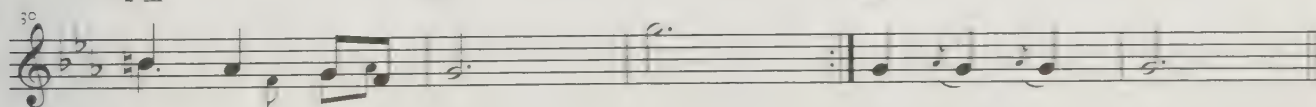
G



Fm

1.
G

2.
G



Dobranotsh 2

Good Night

דאבראנאטש

Collected from B. Sakhnovski. Makarov, Ukraine

♩ = 132

Chord symbols: G, Fm, G, Cm, Fm, G, Ab, Bb, Cm, Gm, Bbm, G, C, Gm, Bb, Gm, F, Gm, Bb, Gm, Cm, Bb, Cm, Gm, Cm, F, Bb, F, Bb, Gm, Bb, Eb, Bb, F, Bb, Fm, G.

Measure rests: 12, 17, 22, 28, 33, 38.

First ending: 1. Bb

Second ending: 2. Bb, Fm, G

Final instruction: D.C. al Fine

Dobranotsh 3
Good Night

דאבראנאטש
Collected from A.-E. Makonovetski

♩ = 132
Gm

6 12 18 24 30 36 42

Chords: Gm, D, A, D7, Dm, G

Trills: tr

Endings: 1., 2.

Dobranotsh 4

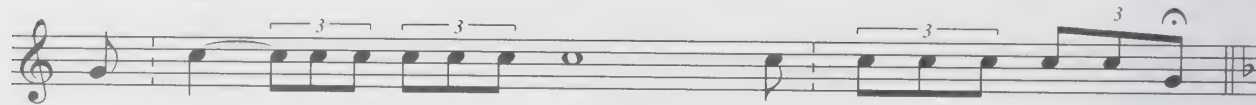
Good Night

דאבראנאטש

Collected from I. Triplik. Slavuta, Ukraine, 1929

Parlando

C



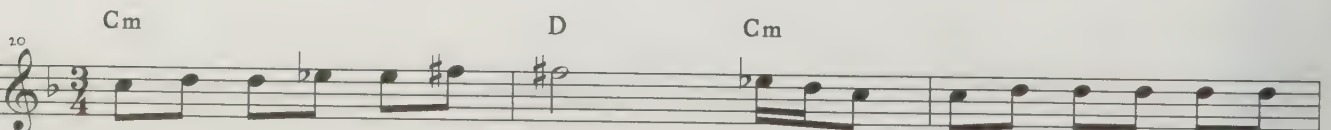
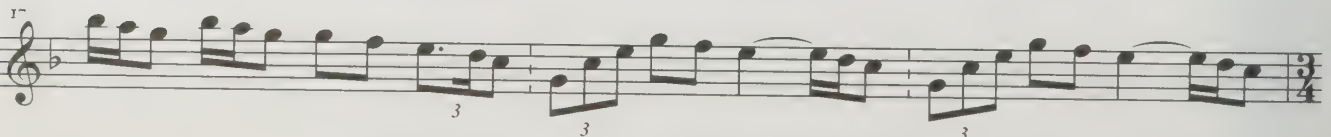
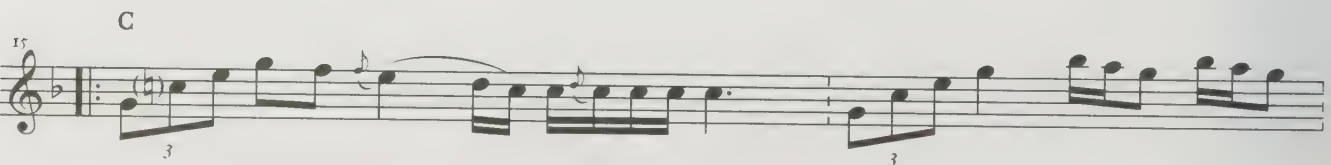
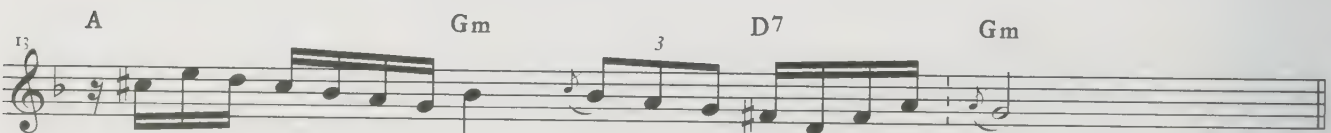
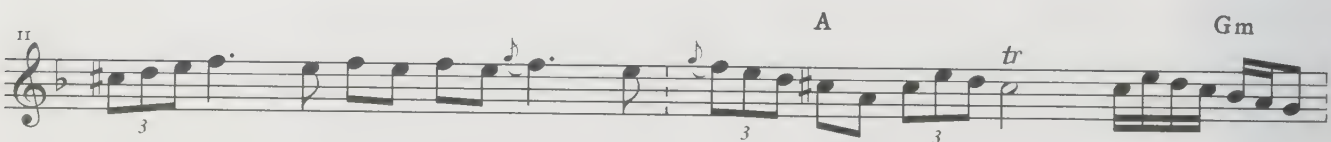
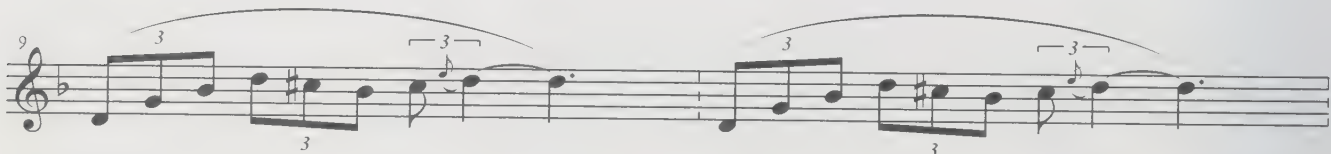
Likh - voyd____ ha-me-khu-tn [add name]

a gants fay - nem ma - zl tov!

Rubato $\text{♩} = 92$

C

Gm



accel.
D Cm D Cm

a tempo
Cm G Cm G C

C

Cm

D Cm D

Cm D Cm

G C G C

In honor of the father-in-law a hearty congratulations!

לכבוד מחותן א גאון פיינעם מזל-טוב!

Dobranotsh 5 (Rabinovitch's Dobranotsh)

Good Night

דאבראנאטש

Collected from Israel Rabinovitch. Montreal

CD Track 18

♩ = 88

5 Fm G Cm G

5 Fm G

9 *molto espress.* Cm G Cm G Cm

13 G Cm Fm Gm B \flat 7 E \flat tr

17 G tr

21 G Fm₃ Cm₃ Fm Cm₃ Fm

25 1. Cm 2. Cm

29 $\text{♩} = 126$ Cm Cm

33 1. 2. Fine

G

Cm

36

38

Fm

1. G

2. G

D.S. al Fine

Dobranotsh V'Mazl Tov

דאבראנאטש ומזל-טוב

Good Night and Congratulations

Traditional

♩ = 84

Ay ay ay ma-zl tov, ma-zl ma-zl ma-zl tov. Ay ay ay ma-zl ma-zl

4

tov.

tr

ma-zl ma-zl ma-zl tov. Ay ay ay ma-zl tov, ma-zl ma-zl ma-zl tov.

7

ma-zl ma-zl tov, ma-zl tov.

Fine

Ay ay ay ma-zl ma-zl ma-zl ma-zl tov.

9

Ay ay ay ma-zl tov. Ay ay ay ay ay ay ay ay, ay ay ay ma-zl tov.

12

Ay ay ay ay ay ay ay ay, ay ay ay ay ay ay,

14

D.C. al Fine

ay ay ay ay ma-zl tov. Ay ay ay ay ay ay, ay ay ay ay ay ay.

Dobriden I

Good Morning

דאברעדען

Collected from G. Barkagan. Kalinindorf (Kalinino), Ukraine, 1936

♩ = 108

Dm Am G Am E7 Am

6 Em Am E7 Am

11 G C G Am

17

22 G C G Am

27 G C Gm Am

Good Morning

Kalinino), Ukraine, 1936

♩ = 92-96

5

9

13

17

G Cm Fm G

Fm G

G Cm G Cm

Fm

G Fm G Cm G

Dobriden 3

Good Morning

דאברעדען

Collected from Gurevitch. Odes (Odessa), Ukraine, 1930

♩ = 126

Gm

Cm

5

9

14

1.

2.

Gm

Cm

F

Gm

Cm

Gm

Firn di Mekhutonim Aheym

Escorting the In-laws Home

פֿירן די מחותנים אַהיים

Naftuli Brandwein. 1923

♩ = 80

D

Cm

D

D7

Gm

Cm

13

Cm

D

Cm

D

17 Gm D7 Gm Gm Cm

23 Cm D D

29 D D Cm D

34 D Cm D Cm

39 D Gm F7

45 B \flat D7 Gm B \flat 7 E \flat G7 Cm

53 D Cm D

58 D Cm D Cm To Coda \oplus

63 D D.C. al Coda \oplus

65 \oplus Coda D D A7 D

Gezegn Tants

Farewell dance

געזעגן טאַנץ

Moshe Bik archives

♩ = 126

The musical score is written for a single melodic line in treble clef, 3/4 time, with a key signature of one sharp (F#). The tempo is marked as ♩ = 126. The score consists of nine staves of music, each beginning with a measure number in the left margin. The first staff starts with a repeat sign. The melody is composed of eighth and sixteenth notes, often beamed together in groups, with various phrasing slurs and ties. The piece concludes with a final double bar line on the ninth staff.

6

11

16

21

26

31

36

41

46 *To Coda* Θ 1. *[After taking first ending]* 2. *D. C. al Coda* Θ

Θ Coda

50

A Gute Nakht I

Good Night

א גוטע נאכט

Collected from G. Gershfeld. Tiraspol, Moldova, 1937

$\text{♩} = 104$

Gm Cm

F Gm

B \flat Cm Gm

Cm Fm G

1. 2. Fm G

Good Night

Collected from G. Gershfeld. Tiraspol, Moldova, 1937

G

G

 F_m

G

Fine

3

G

C_m

F

B^b

G

 F_m

G

D. C. al Fine

Nokh di Sude

After the Banquet

נאך די סעודה

Collected from M. Rotenberg

♩ = 100

D Em D A⁷ D
 A⁷ D A⁷ D A⁷ D *Fine*
 Dm Gm Dm
 A⁷ Gm Dm A⁷ Dm
 A⁷ D A⁷ D A⁷ D
 Dm Gm Dm A⁷ Dm
 A⁷ Dm Am Dm
 Am Dm A⁷ Gm
 Dm A⁷ Dm A⁷ Gm Dm A⁷ Dm *D.C. al Fine*

Zay Gezunt I

Farewell

זיי געזונט

Collected by G. Barkagan

♩ = 66

The musical score is written on a single staff in 4/4 time, with a tempo of 66 beats per minute. The key signature has two flats (Bb and Eb). The score consists of 15 measures, divided into three systems of five measures each. The melody is primarily composed of eighth and sixteenth notes, often beamed together. Chords are indicated by letters above the staff: G, Cm, C, and Fm. There are several triplet markings (indicated by a '3' over a group of notes) in measures 3, 5, 7, 9, 11, 13, and 15. The piece concludes with a double bar line in the final measure.

Measures 1-5: G, Cm, G, Cm, G

Measures 6-10: Cm, C, Fm, G, Cm

Measures 11-15: G, Fm, G, Cm, Cm

Zay Gezunt 2

Farewell

זיי געזונט

Collected from A.-E. Makonovetski. Khabno, Ukraine

♩ = 96

Chords: Gm, D, Gm, D, Gm, Cm, Gm, D, Gm, Gm.

Measure numbers: 5, 10, 15, 20, 24.

First ending: 1. Gm

Second ending: 2. Gm

Trill: tr

Accents: >

Gas-Nigunim

1. Beliavski's Gas-Nign	339
2. Gershfeld's Gas-Nign	340
3. Makonovetski's Gas-Nign 1	341
4. Makonovetski's Gas-Nign 2	342
5. Mikhalovtser Gas-Nign	343
6. Stutschevsky's Gas-Nign 1	344
7. Stutschevsky's Gas-Nign 2	345
8. Stutschevsky's Gas-Nign 3	345
9. Turover Gas-Nign	346

Beliavski's Gas-Nign

בעליאווסקים גאס-ניגון

Collected from F. Beliavski

$\text{♩} = 120$

The musical score for "Beliavski's Gas-Nign" is written in 3/4 time with a tempo of 120 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of ten staves of music, each with a measure number at the beginning. Chords are indicated above the staff, and triplets are marked with a '3' and a bracket. The melody is primarily composed of eighth and sixteenth notes, with some rests and accidentals.

Chords and measure numbers:

- Staff 1: Measures 1-4. Chords: G, Cm, G, Gm, G.
- Staff 2: Measures 5-8. Chords: Cm, Fm, G.
- Staff 3: Measures 9-12. Chords: Cm, G, Fm.
- Staff 4: Measures 13-16. Chord: G.
- Staff 5: Measures 17-20. Chord: F.
- Staff 6: Measures 21-24. Chords: Fm, G.
- Staff 7: Measures 25-28. Chords: F, Cm.
- Staff 8: Measures 29-32. Chords: G, Fm, G, Cm, G, Cm, G, Fm.
- Staff 9: Measures 33-36. Chords: G, Cm, G, Cm, G, Cm.

32 G Cm G Cm G Fm 3

43 G Cm G

3 3 6

Gershfeld's Gas-Nign

גֶרְשֶׁפֶּלְד'ס גַּאס-נִיגוֹן

Collected from G. Gershfeld

• = 116

G Fm G

3

6 Cm G Cm G

3

12 Fm G Fine

3

• = 132

C G Cm

23 G Fm G Fm

28 G Fm G Fm G D.C. al Fine

Makonovetski's Gas-Nign 1

מִקְנָאוּעֶצְקִים גַּאס־נִיגוֹן

Collected from A.-E. Makonovetski. Khabno, Ukraine

$\text{♩} = 108$

Chord progression: G A⁷ G

6 A⁷ G

11 Fm G Fm G

17 § G

23 Cm Fm G

29 Fm G C

35 G F

42 C G⁷ C

Fine

D.S. § al Fine

Makonovetski's Gas-Nign 2

מִאֲקוֹנֹוֹעֶצְקִים גַּאס-נִיגוֹן

Collected from A.-E. Makonovetski. Khabno, Ukraine

♩ 96

Gm

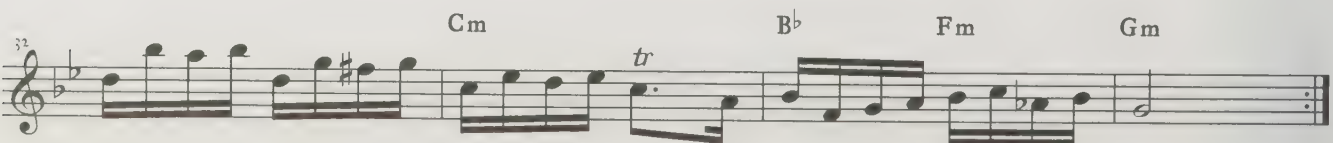
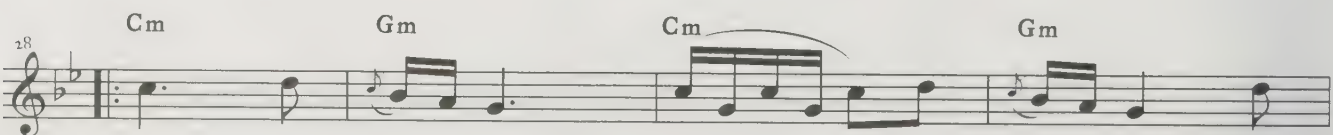
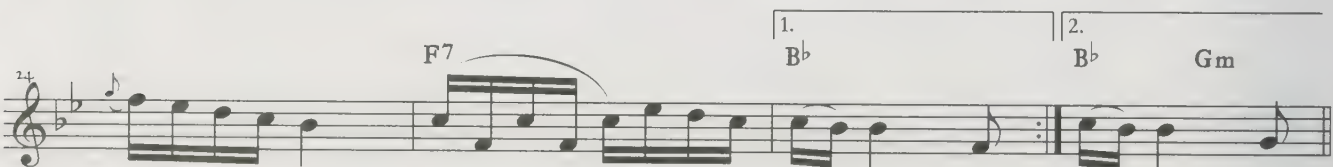
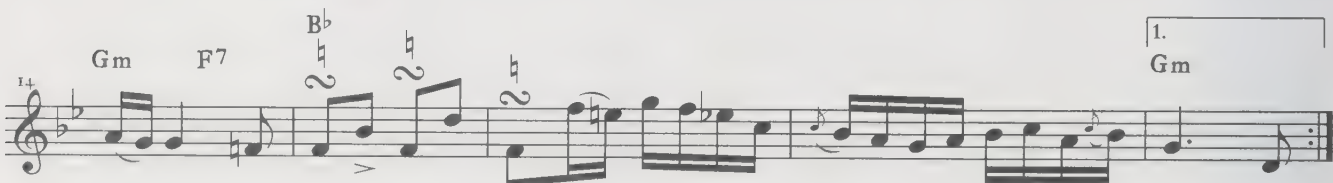
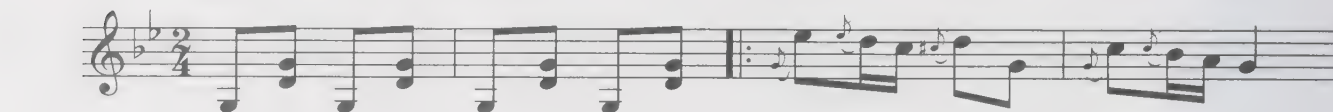
Gm

Cm

Gm

D7

Gm



Mikhalovtser Gas-Nign

מיכאלאווטסער גאס-ניגון

Collected by Yale Strom from Pityu Bácsi, who heard it in
Michalovce, Slovakia. Vylok, Ukraine, 1997

$\text{♩} = 104$

Chord progression: D Gm A7 D

5. Chord progression: Gm A Cm D

9. Chord progression: Cm D D Cm

14. Chord progression: D Cm D

18. Chord progression: Gm D Gm

22. Chord progression: Gm D Gm

Stutschovsky's Gas-Nign I

סטוטשעווסקיס גאס-ניגון

Joachim Stutschovsky archives

♩ = 100

The musical score is written for a single melodic line in 4/4 time, with a tempo of 100 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of eight staves of music, with measures numbered 1 through 36. Chords are indicated above the staff, and various musical ornaments and techniques are marked throughout.

Staff 1 (Measures 1-5): Chords: Gm, Cm, Gm. Measure 5 contains a trill (tr) on the final note.

Staff 2 (Measures 6-10): Chords: Cm, D7, Cm. Measure 10 contains a trill (tr) on the final note.

Staff 3 (Measures 11-15): Chords: B \flat , Fm, Gm, B \flat , Fm. Measure 15 contains a trill (tr) on the final note.

Staff 4 (Measures 16-20): Chords: Gm, G, Cm. Measure 20 contains a trill (tr) on the final note.

Staff 5 (Measures 21-25): Chords: G, Cm. Measure 25 contains a trill (tr) on the final note.

Staff 6 (Measures 26-30): Chords: B \flat , F, B \flat .

Staff 7 (Measures 31-35): Chords: F, B \flat , Cm, Fm, Gm, F. Measure 35 contains a trill (tr) on the final note.

Staff 8 (Measures 36-40): Chords: B \flat , Gm, Fm, Gm. Measure 40 contains a trill (tr) on the final note.

Ornaments and Techniques: Trills (tr) are marked on measures 5, 10, 15, 20, 25, 35, and 40. Slurs are used to group notes in measures 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, and 40. Fingering numbers (1, 2, 3, 5, 7) are indicated below the staff in measures 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, and 40.

Stutschevsky's Gas-Nign 2

סטוטשעווסקיס גאס-ניגון

Joachim Stutschevsky archives

$\text{♩} = 100$
Cm

1. 2.

B \flat

5 3

Gm D7

Gm D7 Gm

14

D7 Gm

18

Stutschevsky's Gas-Nign 3

סטוטשעווסקיס גאס-ניגון

Joachim Stutschevsky archives

$\text{♩} = 108$

Gm D7 Gm D7 Gm

1. 2.

D7 Gm D7 Gm

10 Gm Cm

14 Gm Cm Gm D7 1. Gm 2. Gm

20 Gm Cm D7 Cm

25 Gm Fm 1. Gm 2. Gm

Turover Gas-Nign

טוראָווער גאַס-ניגון

Collected by Yale Strom. Turov, Belarus, 2004

♩ = 96

E♭ B♭

5 1. B♭7 E♭ 2. G7 Cm

9 Cm G7 Cm G7

13 1. Fm G7 2. Cm G7 Cm

Songs in Yiddish

1. A Finf un Tsvantsiker	349
2. Lekhayim!	351
3. Di Mekhuteneske	352
4. Mekhuteneste Mayne	354
5. Di Mekhutonim Geyen	356
6. Di Mizinke Oysgegebn	358
7. Ver Es Ken Keseyder Tseyln	360

A Finfun Tsvantsiker

A Twenty-Fiver

א פֿינֿף און צוואַנציקער

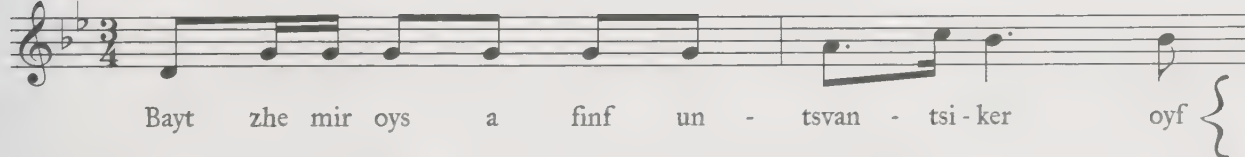
Folk; Verse 5 by Yale Strom
Traditionally sung by the in-laws.

♩ = 76

Verses Gm

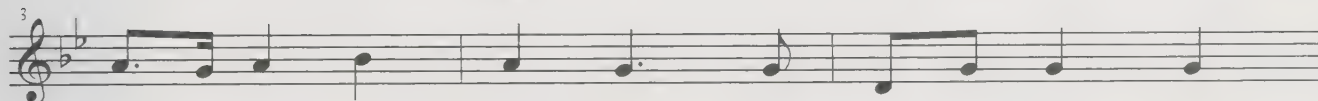
D7

Gm



D7

Gm



sa - me - rod - ne	dray - er.	Un	shpilt	zhe	mir,	klez -
sa - me - rod - ne	fri - er.	Un	shpilt	zhe	mir,	klez -
sa - me - rod - ne	tse - ner.	Un	shpilt	zhe	mir,	klez -
sa - me im - per -	ya - ln.	Ikh	vel	betn	di	klez -
sa - me - rod - ne	mezu - men.	Un	shpilt	zhe	mir,	klez -

D7

Gm



mo - rim - lekh	a	li - de - le,	a	tay - er.
mo - rim - lekh	dos	zel - bi - ke,	vos	fri - er.
mo - rim - lekh	dos	zel - bi - ke,	nor	she - ner.
mo - rim - lekh	zey	zo - ln zikh	nit	ay - ln.
mo - rim - lekh	a	kho - se - dl	tsu	hul - yen.

Chorus Gm

D7

Gm



Yam - tshe-ram - tsham, yam - tshe-ram - tsham, yam - tshe-ram - tsham,

1.	2.
Am ^{7b5}	A ^b m
D7	Gm



yam - tshe-ray. yam - tshe-ray!

1. Bayt zhe mir oys a finf un tsvantsiker, בײַט זשע מיר אויס אַ פֿינף און צוואַנציקער,
Oyfsamerodne drayer. אויף סאַמעראַדנע דרײַער.
Un shpilt zhe mir, klezmorimlekh, און שפּילט זשע מיר, בלויזמרימלעך,
A lidele, a tayer. אַ לידעלע, אַ טײַער.

*Change this five-and-twenty for me into a genuine three-groshen coin.
So play for me, klezmers, a lovely song.*

2. Bayt zhe mir oys a finf un tsvantsiker, בײַט זשע מיר אויס אַ פֿינף און צוואַנציקער,
Oyfsamerodne firer. אויף סאַמעראַדנע פֿירער.
Un shpilt zhe mir, klezmorimlekh, און שפּילט זשע מיר, בלויזמרימלעך,
Dos zelibike, vos frier. דאָס זעלביקע, וואָס פֿריער.

*Change this five-and-twenty for me into a genuine four-groshen coin.
So play for me, klezmers, the same as you did earlier.*

3. Bayt zhe mir oys a finf un tsvantsiker, בײַט זשע מיר אויס אַ פֿינף און צוואַנציקער,
Oyfsamerodne tsener. אויף סאַמעראַדנע צענער.
Un shpilt zhe mir, klezmorimlekh, און שפּילט זשע מיר, בלויזמרימלעך,
Dos zelibike, nor shener. דאָס זעלביקע, נאָר שענער.

*Change this five-and-twenty for me into a genuine ten-groshen coin.
So play for me, klezmers, the same but better.*

4. Bayt zhe mir oys a finf un tsvantsiker, בײַט זשע מיר אויס אַ פֿינף און צוואַנציקער,
Oyf same imperyaln. אויף סאַמע אימפעריאַלן.
Ikh vel betn di klezmorimlekh, איך וועל בעטן די בלויזמרימלעך,
Zey zoln zikh nit ayln. זיי זאלן זיך ניט איילן.

*Change this five-and-twenty for me into an actual imperial coin.
I will request that the klezmers not play so hurriedly.*

5. Bayt zhe mir oys a finf un tsvantsiker, בײַט זשע מיר אויס אַ פֿינף און צוואַנציקער,
Oyfsamerodne mezumen. אויף סאַמעראַדנע מזומן.
Un shpilt zhe mir, klezmorimlekh, און שפּילט זשע מיר, בלויזמרימלעך,
A khosedl tsu hulyen. אַ חסידל צו הוליען.

*Change this five-and-twenty for me into genuine cash.
So play for me, klezmers, a khosedl and revel.*

Lekhayim!

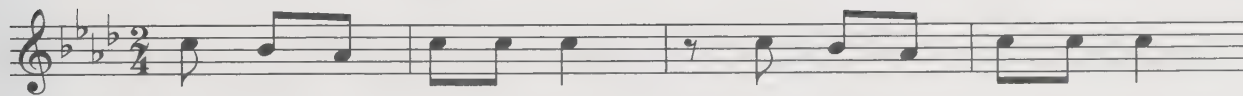
To Life!

לחיים!

Attributed to Moshe Broderson

♩ = 120

Fm



Le - kha - yim, yi - de - lekh!

Le - kha - yim, bri - der - lekh!

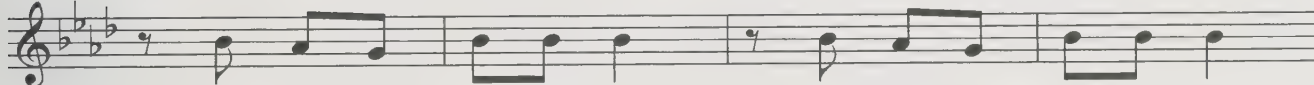
Bbm

C



Zingt zhe, trinkt zhe, a - le in a gu - ter sho!

8



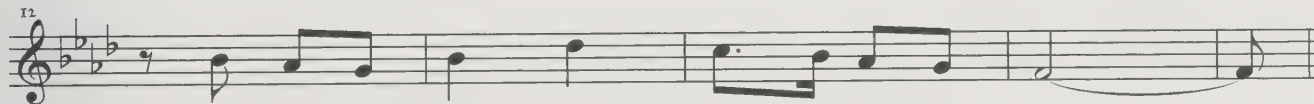
To, lo - mir hul - ye - nen,

a - rayn zikh kul - ye - nen

Bbm

C7

Fm



In dem gan - ey - dn,

bol - she ni - tshe - vo!_____

Lekhayim, yidelekh! Lekhayim, briderlekh!

Zingt zhe, trinkt zhe, ale in a guter sho!

To, lomir hulyenen, arayn zikh kulyenen,

In dem ganeydn, bol'she nitshevo!

לחיים, יידעלעך! לחיים, ברידערלעך!
זינגט זשע, טרינקט זשע, אלע אין א גוטער שעה!
טא, לאמיר הוליענען, אריין זיך קוליענען,
אין דעם גן-עדן - באַלשע נישטעוואַ!

*To life, Jews! To life, brothers! Sing, drink, all in a good hour!
Then let's revel and tumble into the Garden of Eden — Who needs more?*

Di Mekhuteneste

The Mother-in-Law

די מוחותנתסטע

Traditional

Lively ♩ = 104

A Dm A Dm A Gm A



Shpilt mir klez - mor - im - lekh, shpilt mir a frey - lekhs af

Dm A



a ten - tsl. Lo - mir geyn mit gu - te fraynd, oy!

Dm A Dm A Gm A



Zol mir di gan - tse velt op - ge - bn. Ma - zl tov

Gm A



a sim - khe iz bay - mir a groy - se haynt. Keyn

D A7 D



gre - se - re sim - khes bay keyn ma - me nisht do, zayt

Dm A



a - le mun - ter frey - lekh zayt a tsind, oy! Der

Dm D7 Gm



leybt hot di ma - me, di glik - le - khe sho, tsu der

29 A

khu - pe fi - rn ir eyn un eyn - tsik kind.

33 Dm D7 Gm

Der leybt hot di ma - me, di glik - le - khe sho, tsu der

37 A

khu - pe fi - rn ir eyn un eyn - tsik kind.

Shpilt mir klezmerimlekh, shpilt mir a
freylekhs af

A tentsl lomir gayn mit gute fraynd, oy!
Zol mir di gantse velt opgebn. Mazl tov
A simkhe iz baymir a groyse haynt.

*Play for me, klezmers, play me a freylekhs to dance. Let's go with good friends, oy!
Let the whole world congratulate me. Today is a great celebration for me.*

Keyn gresere simkhes bay keyn mame nisht do,
Zayt ale munter freylekh zayt a tsind, oy!
Der leybt hot di mame, di gliklekhe sho,
Tsu der khupe firn ir eyn un eyntsik kind.

שפילט מיר בלייזמרעמלעך, שפילט מיר א
פריילעכס אף
א טענצל לאַמיר גיין מיט גוטע פֿרײַנד, אוי!
זאל מיר די גאנצע וועלט אָפּגעבן. מזל-טובֿ
א שימחה איז בײַמיר אַ גרויסע הײַנט.

קיין גרעסערט שימחות ביי קיין מאמע נישט דא,
זײַט אלע מונטער פֿריילעך זײַט א צינד, אוי!
דער לײבט האָט די מאמע, די גליקלעכע שאַה,
צו דער חופּה פֿירן איר איין און איינציק קינד.

*There is no greater celebration for a mother. Everybody be cheerful, be happy now.
Mother has lived to see this happy hour. To the wedding canopy she leads her one and only child.*

Mekhuteneste Mayne

My Mother-in-Law

מחותנתטע מיינע

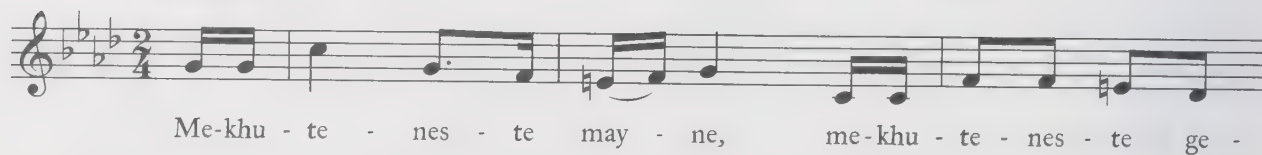
Folk

Brightly ♩ = 96

Verse 1

C

Fm

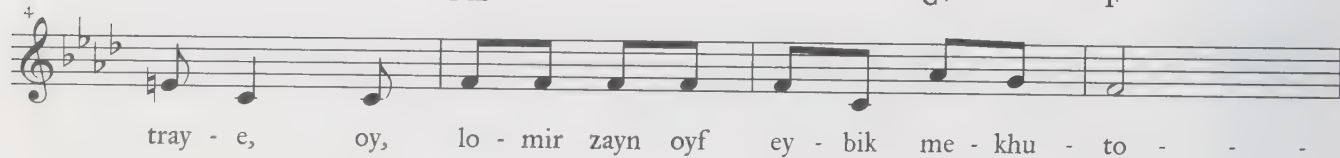


C

Fm

C7

F



Fm

C

Bbm



C

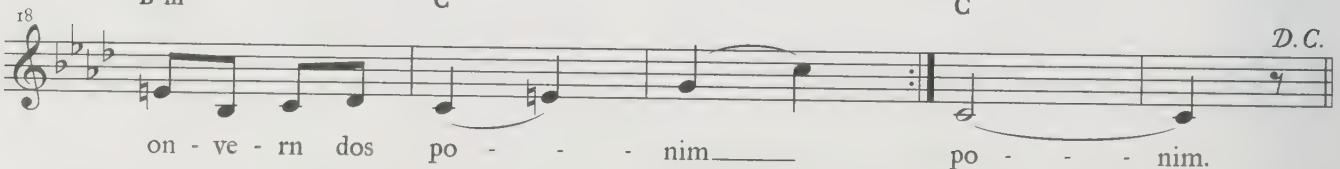


Bbm

1. C

2. C

D.C.



Remaining verses on next page

1. Mekhuteneste mayne, mekhuteneste getraye, מחותנתטע מײנע, מחותנתטע געטרייע,
Oy, lomir zayn oyf eybik mekhutonim, אוי, לאַמיר זײַן אויף אייביק מחותנים,
Ikh gib aykh avek mayn tokhter far a shnur, איך גיב איך אױעק מיין טאכטער פֿאַר אַ שנוּר,
Zi zol bay aykh nit anvern dos ponim. זי זאָל בײַ אייך נישט אַנווערן דאָס פנים.

*Mother-in-law, my dear mother-in-law, let's always be in-laws.
I'm giving my daughter, as a daughter-in-law. May she not lose her looks with you!*

2. Mekhuteneste mayne, mekhuteneste getraye, מחותנתטע מײנע, מחותנתטע געטרייע,
Mayn kind zolt ir in der fri nit vekn, מיין קינד זאָלט איר אין דער פֿרי נישט וועקן,
Un tomer vet ir zen an avle af mayn kind, און טאָמער וועט איר זען אַן עבֿלה אַף מיין קינד,
Vi an eygene mame zolt ir dos fardekn. ווי אַן אייגענע מאַמע זאָלט איר דאָס פֿאַרדעקן.

*My mother-in-law, my dear mother-in-law, don't wake my daughter too early,
and if you notice any faults in my child, like a mother you should not blame her.*

3. Mekhuteneste mayne, mekhuteneste getraye, מחותנתטע מײנע, מחותנתטע געטרייע,
Oyf kinder hobn tut men blut fargisn, אויף קינדער האָבן טוט מען בלוט פֿאַרגיסן,
Un tomer vet ir zen az der zun hot lib di shnur, און טאָמער וועט איר זען אַז דער זון האָט ליב די שנוּר,
Zol es aykh kholile nit fardrisn. זאָל עס אייך חלילה נישט פֿאַרדריסן.

*My mother-in-law, my dear mother-in-law, it takes plenty of suffering to raise children,
and if you notice your son loves my daughter (the daughter-in-law), God forbid you should be hurt.*

4. Mekhuteneste mayne, mekhuteneste getraye, מחותנתטע מײנע, מחותנתטע געטרייע,
Mayn tokhter fort tsu aykh in a parikl, מיין טאכטער פֿאַרט צו אייך אין אַ פֿאַריקל,
Un tomer vet ir zayn a shlak, a beyze shviger, און טאָמער וועט איר זײַן אַ שלאַק, אַ בייזע שוויגער,
Iz mayn tokhter oykhet an antikl! איז מיין טאכטער אויכעט אַן אַנטיקל!

*My mother-in-law, my dear mother-in-law, my daughter comes to you in a wig,
and if you should be a wretched, evil mother-in-law, my daughter will be your match!*

Di Mekhutonim Geyen

The In-Laws Are Coming

די מחותנים גייען

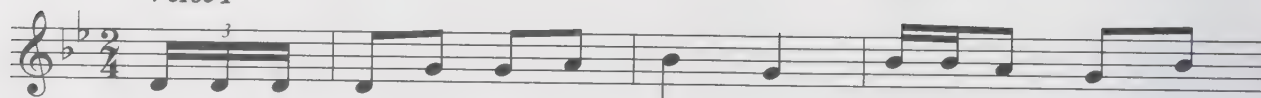
M. M. Warshawsky

Lively ♩ = 104

Verse 1

Gm

E^b



Di me-khu - to - nim gey - en, kin - der, lo - mir zikh frey - en,

D7

Gm

D



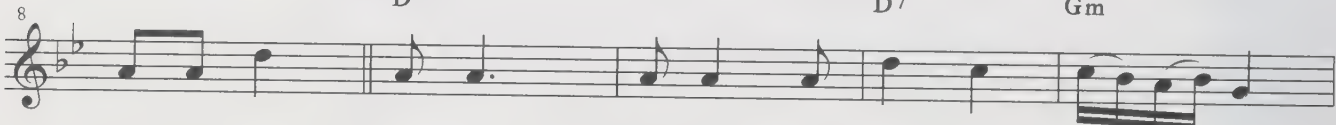
shat nor, shat! Der kho - sn iz gor a vun - der, shpilt a li - de - le dem

Chorus

D

D7

Gm

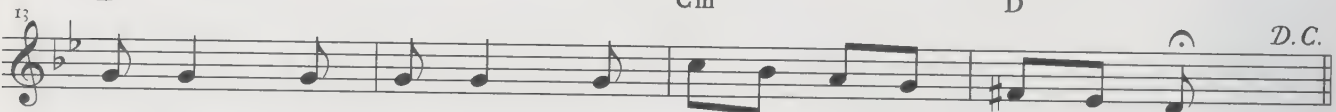


kho - sns tsad. Ay ay ay ay ...

E^b

Cm

D



Remaining verses on next page

1. Di mekhutonim geyen, kinder,
Lomir zikh freyen — shat nor, shat!
Der khosn iz gor a vunder,
Shpilt a lidele dem khosns tsad.

די מכותנים גייען, קינדער,
לאַמיר זיך פֿרייען — שאַט נאָר, שאַט!
דער חתן איז גאָר אַ וונדער,
שפּילט אַ לידעלע דעם חתנס צד.

*Children, the in-laws are coming. Let's rejoice — only hush hush!
The groom is completely amazing. Play a tune for the groom's side.*

2. Dem khosns shvester Freydl,
Zi dreyt zikh vi a dreydl — shat nor, shat!
Nemt zi arayn in redl
Un shpilt a lidele dem khosns tsad.

דעם חתנס שוועסטער פֿריידל,
זי דרייט זיך ווי אַ דריידל — שאַט נאָר, שאַט!
נעמט זי אַריין אין רעדל
און שפּילט אַ לידעלע דעם חתנס צד.

*The groom's sister Freydl. She's spinning like a dreydl — hush hush!
Go inside the circle and play a tune for the groom's side.*

3. Ot geyt der feter Mindik,
Vos hobn mir gezindikt — shat nor, shat!
Er blozt zikh vi an indik,
Shpilt a lidele dem khosns tsad.

אָט גייט דער פֿעטער מינדיק,
וואָס האָבן מיר געזינדיקט — שאַט נאָר, שאַט!
ער בלאָזט זיך ווי אַן אינדיק,
שפּילט אַ לידעלע דעם חתנס צד.

*There goes Uncle Mindik, who sinned against me — hush hush!
He's haughty like a turkey. Play a tune for the groom's side.*

4. Dort geyt Elye dem khosns feter,
Dem baykhl glet er — shat nor, shat!
Er iz feter fun ale feters,
Shpilt a lidele dem khosns tsad.

דאָרט גייט אליע דעם חתנס פֿעטער,
דעם בייכל גלעט ער — שאַט נאָר, שאַט!
ער איז פֿעטער פֿון אַלע פֿעטערס,
שפּילט אַ לידעלע דעם חתנס צד.

*There goes Elye, the groom's uncle. He's patting his stomach — hush hush!
He's the uncle of all uncles. Play a tune for the groom's side.*

Di Mizinke Oysgegebn

The Youngest Daughter's Wedding

די מיזינקע אויסגעגעבן

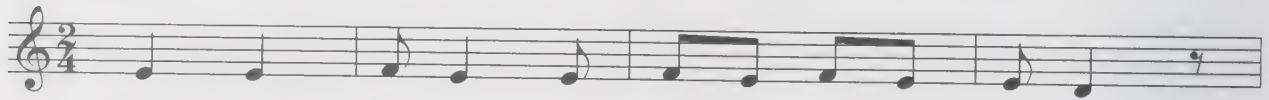
M. M. Warshawsky

With spirit ♩ = 104

Verse 1 Am

A7

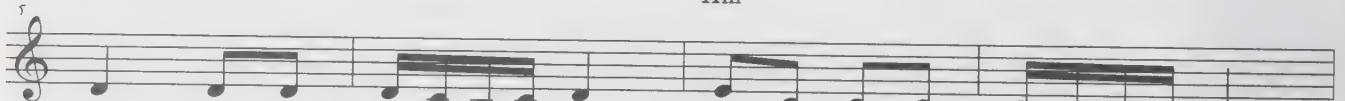
Dm



He - kher! Be - ser! Di rod, di rod makht gre - ser!

E

Am



Groys hot mikh got — ge - makht, glik — hot er mir — ge - brakht.

E



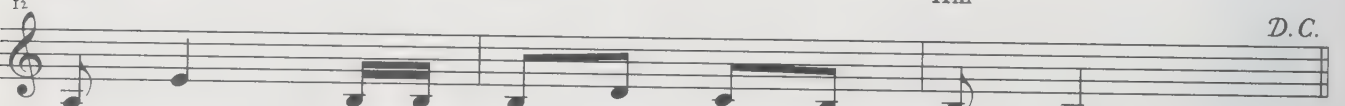
Hul - yet, kin - der, a gan - tse — nakht! Di mi - zin - ke oys - ge -

Am

E

Am

D.C.



ge - bn, di mi - zin - ke oys - ge - ge - bn!

Remaining verses on next page

1. Hekher! Beser! Di rod, di rod makht greser! העכער! בעסער! די ראָד, די ראָד מאַכט גרעסער!
Groys hot mikh got gemakht, גרויס האָט מיך גאָט געמאַכט,
Glik hot er mir gebrakht. גליק האָט ער מיר געבראַכט!
Hulyet, kinder, a gantse nakht! הוליעט, קינדער, אַ גאַנצע נאַכט!
Di mizinke oysgegebn, di mizinke oysgegebn! די מיזינקע אויסגעגעבן, די מיזינקע אויסגעגעבן!

*Louder! Better! Make the circle wider!
God has made me so grand, God has brought me good fortune. Revel, all the children!
My youngest daughter is getting married!*

2. Shtarker! Freylekh! Du di malke, ikh der meylekh! שטאַרקער! פֿריילעך! דו די מלכה, איך דער מלך!
Oy, oy, ikh aleyn אוי, אוי, איך אליין
Hob mit mayne oygn gezen האָב מיט מינע אויגן געזען
Vi got hot mikh matsliekh geven — ווי גאָט האָט מיך מצליח געווען —
Di mizinke oysgegebn, di mizinke oysgegebn! די מיזינקע אויסגעגעבן, די מיזינקע אויסגעגעבן!

*Stronger! Happily! You the queen and I the king!
I myself have witnessed how God has made me prosper —
My youngest daughter is getting married!*

3. Itsik, shpitsik! Vos shvaygstu mit dem shmitsik? איציק, שפיציק! וואָס שווייגסטו מיט דעם שמיציק?
Oyf di klezmer tu a geshrey: אויף די כלי-זמר טו אַ געשריי:
Tsi shpiln zey, tsi shlofn zey? צי שפילן זיי, צי שלאָפֿן זיי?
Rayst di strunes ale oyf tsvey! — רייסט די סטרונעס אלע אויף צוויי! —
Di mizinke oysgegebn, di mizinke oysgegebn! די מיזינקע אויסגעגעבן, די מיזינקע אויסגעגעבן!

*Itsik, you prankster! Why is your bow silently?
Are the musicians playing or sleeping? Tear all the strings in two —
My youngest daughter is getting married!*

4. Ayzik! Mazik! Di bobe geyt a kozik. אייזיק! מוזיק! די באָבע גייט אַ קאָזיק.
Keyn eyn-hore, zet nor, zet, קיין עין-הרע, זעט נאָר, זעט,
Vi zi tupet, vi zi tret, ווי זי טופעט, ווי זי טרעט,
Oy, a simkhe, oy, a freyd — אוי, אַ שימחה, אוי, אַ פֿרייד —
Di mizinke oysgegebn, di mizinke oysgegebn! די מיזינקע אויסגעגעבן, די מיזינקע אויסגעגעבן!

*Isaac, you rascal! Grandma is dancing a kozatska.
Knock on wood, look, but look how she taps and steps. Such a celebration, a joy —
My youngest daughter is getting married!*

5. Motl! Shimen! Di oreime-layt zaynen gekumen, מאָטל! שמעון! די אָרעמע-לייט זיינען געקומען,
Shtelt far zey dem shenstn tish, שטעלט פֿאַר זיי דעם שענסטן טיש,
Tayere vaynen, tayere fish, טייערע וויינען, טייערע פֿיש,
Oy, mayn tokhter, gib mir a kush — אוי, מיין טאָכטער, גיב מיר אַ קוש —
Di mizinke oysgegebn, di mizinke oysgegebn! די מיזינקע אויסגעגעבן, די מיזינקע אויסגעגעבן!

*Motl, Shimen, the poor folk have arrived.
Set the finest table for them with the best wine and fish. Daughter, give me a kiss —
My youngest daughter is getting married!*

Who Can Count in Order

ווער עס קען כסדר ציילן


Tshimerovits (Čemerivci), Ukraine

Verse I F_m

Verse 1 Fm Cm Fm

Ver es ken ke - sey-der tsey - ln? Vos es meynt eyns?

E[♭] A[♭]



Eyns iz dos kha - se-ne-hoyz, in vos me est, in vos me trinkt, in

Fm *A^b*

vos me tantst, in vos me shpringt. Ta la la ta la la la ta la la la

1. 2.

E⁷ A⁷ A⁷ E^b C/E

tra la la la la. Ta oy! Ta la la ta la la la la

1. Fm C Fm 2. Fm D.C.

ta la la la tra la la la. Ta oy!

Remaining verses below

Ver es ken keseyder tseyln? Vos es meynt **eyns (1)**?

Eyns iz dos khasene-hoyz,

In vos me est, in vos me trinkt,

In vos me tantst, in vos me shpringt.

ווער עס קען בסדר ציילן? וואס עס מיינט איינס?

אײַנעם איז דאס חתונה-הויז.

אין וואס מע עסט, אין וואס מע טרינקט.

אין וואס מע מאַנצט, אין וואס מע שפּילט.

*Who can count in order? What does **one** mean? One is the wedding house, in which one eats, in which one drinks, in which one dances, and in which one jumps.*

Ver es ken keseyder tseyln? Vos es meynt **tsvey** (2)?

Tsvey zenen di khosn-kale,

Vos der eybershter iz zey memale;

Eyns iz ...

ווער עס קען בסדר ציילן? וואס עס מיינט צוויי?

צוויי זענען די חתן-כלה,

וואס דער אייבערשטער איז זיי ממלא.

... אִינֶם אִיז

*Who can count in order? What does **two** mean? Two are the groom and bride, to whom God sends compliments; etc.*

Ver es ken keseyder tseyln? Vos es meynt **dray (3)**?

Dray zenen di mekhutonim,

Vos tseyln di mezumonim,

Tsvey zenen ...

Eyns iz ...

ווער עס קען כסדר ציילן? וואָס עס מיינט דריי?

דריי זענען די מחתונים,

וואָס ציילן די מזומנים.

צוויי זענען ...

אינס איז ...

*Who can count in order? What does **three** mean? Three are the in-laws, who count the cash; etc.*

Ver es ken keseyder tseyln? Vos es meynt **fir (4)**?

Fir zenen di khupe-shtangen,

Vos khosn-kale vern gefangen;

Dray zenen ...

Tsvey zenen ...

Eyns iz ...

ווער עס קען כסדר ציילן? וואָס עס מיינט פֿיר?

פֿיר זענען די חופּה-שטאַנגען,

וואָס חתן-כלה ווערט געפּאַנגען.

דריי זענען ...

צוויי זענען ...

אינס איז ...

*Who can count in order? What does **four** mean? Four are the wedding-canopy poles, which keep the groom and bride captive; etc.*

Ver es ken keseyder tseyln? Vos es meynt **finf (5)**?

Finf zenen di klezmerim,

Vos zenen mesameyekh raykh un orem;

Fir zenen ...

Dray zenen ...

Tsvey zenen ...

Eyns iz ...

ווער עס קען כסדר ציילן? וואָס עס מיינט פֿינף?

פֿינף זענען די כלי-זמרים,

וואָס זענען משמח רייך און אָרעם.

פֿיר זענען ...

דריי זענען ...

צוויי זענען ...

אינס איז ...

*Who can count in order? What does **five** mean? Five are the klezmers, who entertain the rich and poor, etc.*

Ver es ken keseyder tseyln? Vos es meynt **zeks (6)**?

Zeks zenen di likht-havdoles,

Vos der eybershter shikt mazoles,

Finf zenen ...

Fir zenen ...

Dray zenen ...

Tsvey zenen ...

Eyns iz ...

ווער עס קען כסדר ציילן? וואָס עס מיינט זעקס?

זעקס זענען די ליכט-הבדלות,

וואָס דער אייבערשטער שיקט מזלות.

פֿינף זענען ...

פֿיר זענען ...

דריי זענען ...

צוויי זענען ...

אינס איז ...

*Who can count in order? What does **six** mean? Six are the havdalah candles, by which God sends good fortune; etc.*

Ver es ken keseyder tseyln, vos es meynt **zibn (7)**?

Zibn zenen di sheva-brukhes,

Vos der eybershter shikt hatslokhes;

Zeks zenen ...

Finf zenen ...

Fir zenen ...

Dray zenen ...

Tsvey zenen ...

Eyns iz ...

ווער עס קען כסדר ציילן, וואָס עס מיינט זיבן?

זיבן זענען די שבע-ברכות,

וואָס דער אייבערשטער שיקט הצלחות.

זעקס זענען ...

פֿינף זענען ...

פֿיר זענען ...

דריי זענען ...

צוויי זענען ...

אינס איז ...

*Who can count in order? What does **seven** mean? Seven are the wedding blessings, by which God sends success; etc.*

Songs for B-flat Instruments

The songs in this section also appear in their untransposed form earlier in this songbook and are on the accompanying recording by Yale Strom and Hot Pstromi.

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The Absolutely Complete Klezmer Songbook

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Karahod fun Varshe

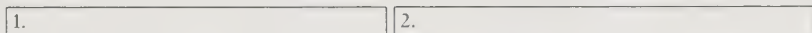
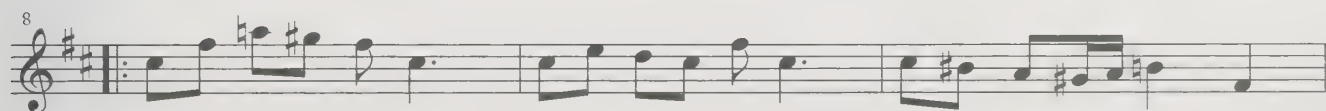
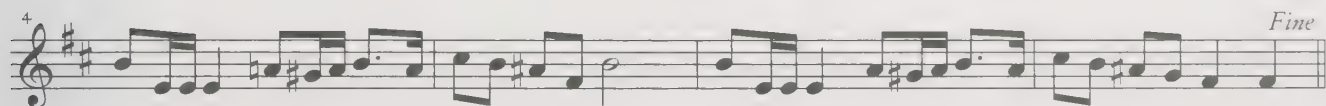
Karahod from Warsaw

קאַראָהאָד פֿון וואַרשע

I. L. Cahan archives

CD Track 1

$\bullet = 80$



We Are Your People

Sung by Rabbi Itshe Mayer during High Holy Days.

Ger (Góra Kalwaria), Poland

CD Track (2)

366

33

 O - nu ra ³ - yo - se - kho v'-A - te do - dey - nu.

37

 O - nu s'gu ³ - lo - se - kho v'-A - te k'ro - vey - nu.

41

 O - nu a ³ - me - kho. v'-A - te mal - key - - - nu.

45

 O - nu ma - a - mi - re - kho v'-A - te ma'a-mi - rey - nu.

Besarabisher Bulgar

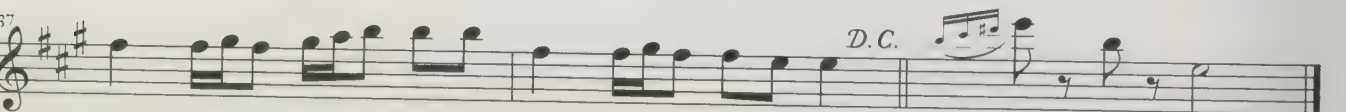
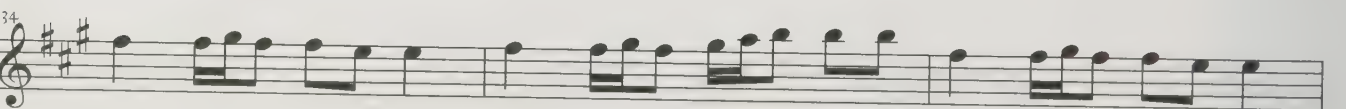
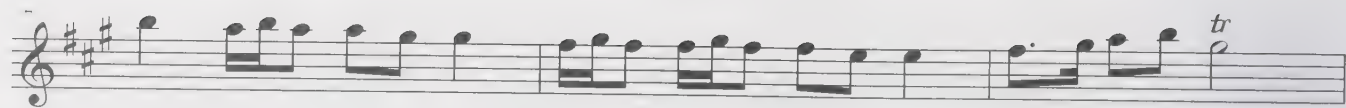
בעסאַראַבישער בולגאַר

Collected by Yale Strom from Rom klezmer
 Nikolai Radu. Kishinev (Chişinău), Moldova, 1984

♩ = 168

CD Track 3

4



D.C.



Mitn Fidele

With My Fiddle

מיטן פֿידעלע

Collected in Bucharest, 1952

CD Track 4

♩ = 96

1. 2.

5

10

14

18

24

29

tr

D.C.; 2nd time: to Coda

Coda

34

tr

Der Sarvers Sher I

The Waiter's Sher

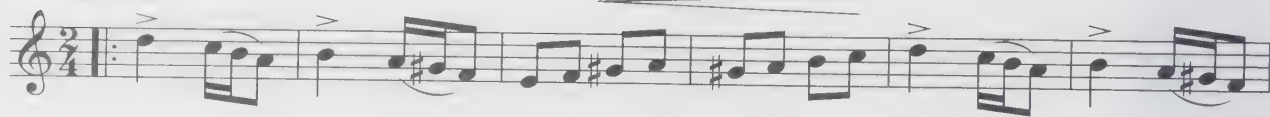
דער סאַרווערס שער

Dubăsar (Dubossary), Moldova

CD Track 5

♩ = 104

Chorus

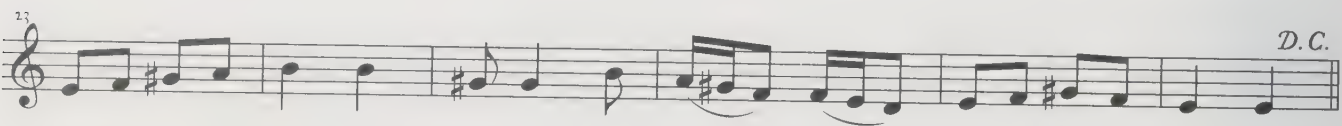


Fine

Verse 1

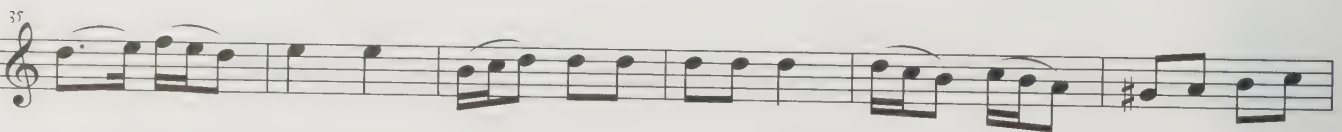
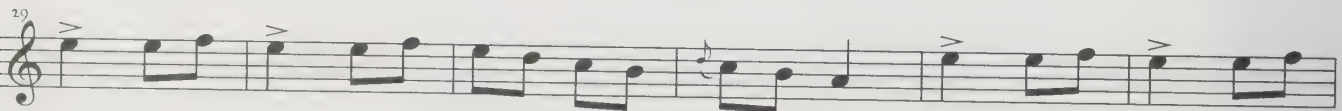


To Verses

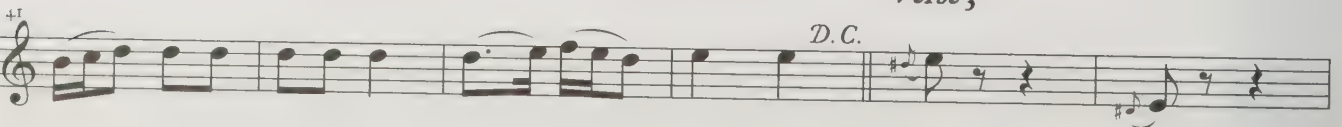


D. C.

Verse 2



Verse 3



D. C.



D. C. al Fine

Romanian Serba

Wolff Kostakowsky archives

CD Track (6)

♩ = 132

Musical score for "Coda" by Franz Schubert, Op. 92, No. 4. The score is in G major (one sharp) and 2/4 time. It consists of 52 measures. The notation includes treble clef, key signature of one sharp (F#), and time signature of 2/4. The score features various musical notations such as eighth notes, quarter notes, and rests. There are two first and second endings. The piece concludes with a Coda symbol (a circle with a cross) and the text "Coda".

Vals fun Bosnye

Bosnian Waltz

וואַלס פֿון באָסניע

Collected by Yale Strom from Cili Goldenzweig Svarț. Iasi, Romania, 1993.
She learned this song from her uncle, who lived in Bosnia before World War I.

♩ = 104

CD Track 7

1.

2.

6

12

19

26

Shakhnay's Freylekhs

שכנאים פֿריילעכס

Collected from Anshel Shakhnay. Tel-Aviv

CD Track 8

♩ = 104

7

13

19

Zhok 3 (Makonovetski's Zhok)

זשׂוֹק

Collected from A.-E. Makonovetski. Khabno, Ukraine

CD Track 9

$\text{♩} = 132$

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The tempo is marked as 132 beats per minute. The score consists of eight staves of music. The first staff begins with a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The second staff starts at measure 4. The third staff starts at measure 8. The fourth staff starts at measure 12. The fifth staff starts at measure 17. The sixth staff starts at measure 22. The seventh staff starts at measure 28 and includes first and second ending brackets. The eighth staff continues the piece. Various musical notations are used, including eighth notes, quarter notes, and triplets (indicated by a '3' below the notes).

Arader Khosedl

אַראַדער חסידל

Arad, Romania, 1954

CD Track 10

♩ = 126

The musical score is written in G major (one sharp) and 2/4 time. It consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is indicated as ♩ = 126. The second staff starts with a measure rest of 6 measures. The third staff starts with a measure rest of 12 measures. The fourth staff starts with a measure rest of 19 measures and includes a trill (tr) in the 24th measure. The fifth staff starts with a measure rest of 26 measures and includes a triplet (3) in the 31st measure. The piece concludes with a double bar line.

Gulerman's Doyne

גולערמאנ'ס דױנע

Collected from flautist and barber Z. Gulerman.

Makarov, Ukraine, 1935

Rubato ♩ = 58

CD Track 11

The musical score is written on a single staff in treble clef. It begins with a 4/4 time signature and a key signature of one flat (Bb). The tempo is marked 'Rubato' with a quarter note equal to 58 beats. The score consists of eight lines of music, each starting with a measure number. The notation includes various rhythmic values: eighth notes, sixteenth notes, and triplets. There are also trills (tr) and slurs. The key signature changes to two flats (Bb and Eb) at measure 11. The score ends with a trill (tr) in measure 21. The final measure of the score is marked with a double bar line and a repeat sign.

4

7

11

14

17

19

21

*Segue to Gulerman's
Freylekhs (p. 74)*

Wajc's Khupe Marsh

Wajc's Wedding Canopy March

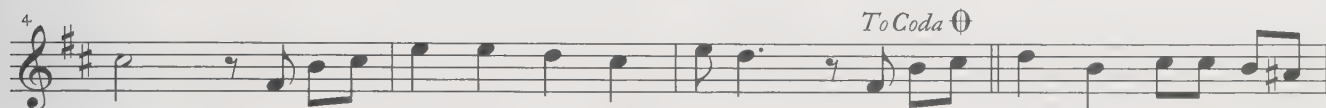
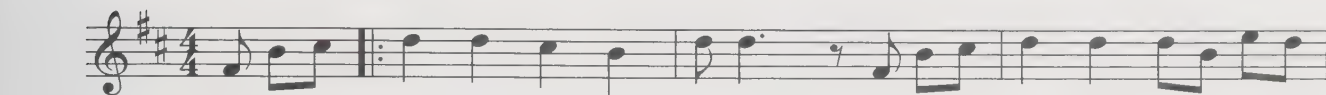
ווייצס חופה מאַרש

Collected by Yale Strom from Simkhe Wajc. Warsaw, 1984

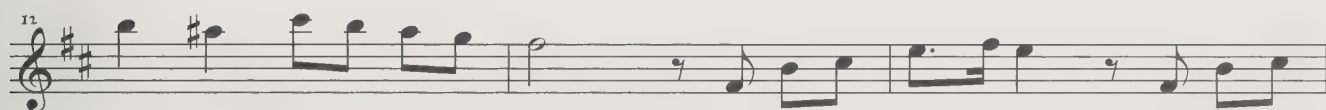
CD Track 12

$\text{♩} = 100$

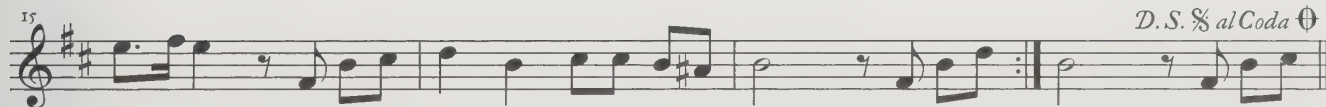
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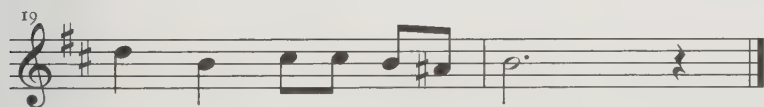
1. | 2.



1. | 2.



⊕ Coda



Mazl Tov 2

Congratulations

מזל-טוב

Joachim Stutschevsky archives

CD Track 13

♩ = 112

Ay ay ay ay ay ay, ma - zl tov. Ay ay ay ay ay ay, ma - zl tov.

1. 2.

Ay ay ay ay ... ma - zl tov.

1., 2.

3.

Fine

Ay ay ay ay ...

G C E7 G E7 Am

D.S. al Fine

ma - zl tov. Ay ay ay ay ... ma - zl tov.

The custom was that at weddings all the guests sat in a circle. One person stepped out into the middle of the circle and blessed the bride and groom and their parents by doing a dance and declaring before them, "Mazl tov!"

Fun der Khupe Marsh 3

From the Wedding Canopy March

פֿון דער חופה מאַרש

Moshe Bik archives

CD Track 14

♩ = 112

4

8

12

16

1.

2.

3

3

Beregovski's Bulgar

בערעגאָווסקיס בולגאַר

Moshe Beregovski archives

CD Track 15

♩ = 120

1. 2.

3

15

3

1. 2.

21

3

3

Beygele

בייגעלע

Wolff Kostakowsky archives

CD Track 16

♩ = 84

7

Fine

12

13

17

21

D.C. al Fine

This system contains three staves of music. The first staff starts at measure 13, the second at measure 17, and the third at measure 21. The music is in treble clef with a key signature of one sharp (F#). It features a continuous eighth-note melody with various rests and ties. The third staff concludes with the instruction 'D.C. al Fine'.

Mitsve Tants I (Rotenberg's Mitsve Tentsl)

Good Deed Dance

מיצווה טאנץ

Collected from M. Rotenberg

CD Track 17

♩ = 96

3

6

9

12

Fine

D.S. al Fine

This system contains four staves of music. The first staff starts at measure 3, the second at measure 6, the third at measure 9, and the fourth at measure 12. The music is in treble clef with a key signature of one sharp (F#). It features a continuous eighth-note melody with various rests and ties. The third staff concludes with the instruction 'Fine', and the fourth staff concludes with the instruction 'D.S. al Fine'.

Dobranotsh 5 (Rabinovitch's Dobranotsh)

Good Night

דאבראנאטש

Collected from Israel Rabinovitch. Montreal

CD Track 18

88

Musical score for Dobranotsh 5 (Good Night) in 4/4 time, key of B-flat major. The score consists of 33 measures across 10 staves. The tempo is marked 88. The score includes various musical notations such as slurs, ties, trills (tr), triplets (3), and a section marked *molto espress.* starting at measure 9. The piece concludes with a *Fine* marking at the end of the 33rd measure.

9 *molto espress.*

13

17

21

25

29

33

Fine

36

1. 2.

38

D.S. al Fine

Koydinover Nign 1

קײַדינאווער ניגון
Dzerzhin'sk (formerly Koydinov), Belarus

♩ = 100

CD Track 19

1. 2.

Fine

14

17

20

23

27

31

34

37

1.

2.

1.

2.

D.C. al Fine

Detailed description: This is a musical score for a piece in D major, indicated by two sharps (F# and C#) in the key signature. The score consists of nine staves of music. The first staff begins with a repeat sign and contains eighth and sixteenth notes. The second staff continues the melody with eighth notes and rests. The third staff features a repeat sign followed by a first ending bracket and a second ending bracket. The fourth staff contains eighth notes with accents. The fifth staff continues the eighth-note pattern. The sixth staff has a slur over a series of eighth notes. The seventh staff continues the eighth-note pattern. The eighth staff features a first ending bracket and a second ending bracket. The ninth staff concludes the piece with a double bar line and the instruction 'D.C. al Fine'.

Bazetsn di Kale I

Seating of the Bride

באָזעצן די כלה

Collected from Leon Vintz

♩ = 80

CD Track (20)

molto espress.

5

3

3

3

3

3

3

9

molto vibrato

3

13

3

3

3

3

3

3

17

molto tranquillo

tr

tr

tr

Tsu der Khupe Marsh 4

To the Wedding Canopy March

צו דער חופה מאַרש

Moshe Bik archives

♩ = 112

CD Track (21)

4

9

13

18

22

26

31

36

42

48

54

1.

2.

1.

2.

Boyberiker Wedding Bulgar

בויבעריקער בולגאר

Boyberik (Bibryka), Ukraine

CD Track 22

$\text{♩} = 132$

7 *To Coda* \oplus

1. 2.

14

20

28 3

1. 2.

34 *D. C. ad lib. al Coda* \oplus

\oplus *Coda*

36 *rit.*

Dubosarer Bulgar 2

דובאַסאַרער בולגאַר

Dubăsar (Dubossary), Moldova

CD Track 23

• - 116

The musical score is written for a single melodic line in 4/4 time. It begins with a key signature of one flat (B-flat) and a common time signature of 4/4. The melody is characterized by frequent use of ornaments, specifically double grace notes (two eighth notes beamed together) and single grace notes. The score is divided into measures by vertical bar lines. There are several repeat signs (double bar lines with dots) throughout the piece. The melody starts on a middle C (C4) and moves through various intervals, including eighth and sixteenth notes. The piece concludes with a final double bar line. The score is presented on a single staff with a treble clef.

5

9

12

15

18

21

24

1. 2.

27

Ropshitser Nign 2

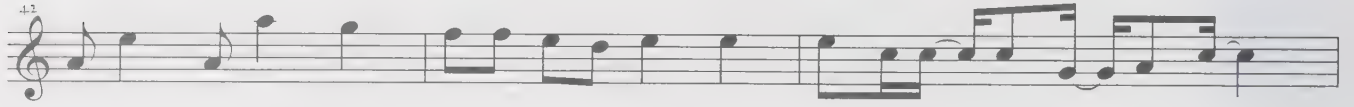
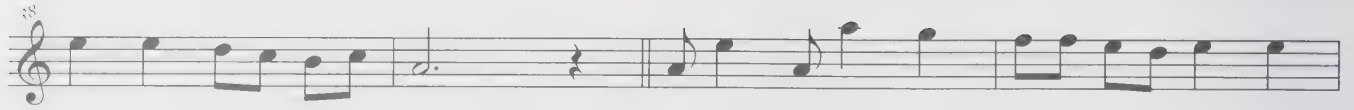
ראפשיצער ניגון

Collected by Yale Strom from Vevel Mayles. Kraków, 1981

♩ = 108

CD Track 24

The musical score is written in treble clef with a 4/4 time signature. It consists of ten staves of music, with measure numbers 4, 7, 11, 16, 21, 25, 29, and 33 indicated at the beginning of their respective staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and repeat signs. First and second endings are marked with '1.' and '2.' above the staff lines. The piece concludes with a double bar line and repeat dots at the end of the final staff.



Zhok 2 (Sakhnovski's Zhok)

זשׂאָק

Collected from B. Sakhnovski. Makarov, Ukraine, 1890s

CD Track 25

♩ = 132

The musical score is written for a single melodic line in treble clef, 3/4 time, with a key signature of one sharp (F#). The tempo is marked as ♩ = 132. The score consists of eight staves of music, with measure numbers 5, 11, 17, 22, 28, 33, and 38 indicated at the beginning of their respective staves. The melody features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' below the notes) and a glissando marking ('Gliss.') with a wavy line. The score concludes with a first ending bracket labeled '1.' and a second ending bracket labeled '2.'.

Berditshever Khosedl

Berdiciv Khosedl

בערדיטשעווער חסידל

Collected by Yale Strom. Breslav (Wroclaw), Poland, 1984

CD Track (26)

• - 88

The musical score is written on a single staff in treble clef, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piece begins with a repeat sign. The melody is composed of eighth and sixteenth notes, with some triplet markings. A trill (tr) is indicated above a note in the fifth measure. The score includes measure numbers 3, 5, 8, 10, 13, and 17. A first ending bracket labeled '1.' spans measures 14 and 15, and a second ending bracket labeled '2.' spans measures 16 and 17. The piece concludes with a double bar line.

*The last two sections of this piece will be recognized as the melody
sung to the prayer "V'taher Libeynu" (Purify Our Hearts).*

Buhusher Nign

בוהושער ניגון

Collected by Yale Strom. Buhuși, Romania, 1993. Sung before the bride and groom were marched to the wedding canopy by the Vishnitsker chasidim.

♩ = 40

CD Track (27)

1. 2.

4. 1. 2.

8.

Vals fun Varshe I

Waltz from Warsaw

וואַלס פֿון וואַרשע

I. L. Cahan archives

♩ = 80

CD Track (28)

1. 2.

5. 3

10. 3 3 3 3

Kostakowsky's Sher 3

קאסטאקאווסקיס שער

Wolff Kostakowsky archives

CD Track 29

• - 96

5

tr

2

15

17

21

tr

Fine

25

30

36

41

45

49

53

57

61

65

69

73

77

81

85

89

93

97

101

105

109

113

117

121

125

129

133

137

141

145

149

153

157

161

165

169

173

177

181

185

189

193

197

201

205

209

213

217

221

225

229

233

237

241

245

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253

257

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265

269

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617

621

625

629

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701

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717

721

725

729

733

737

741

745

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753

757

761

765

769

773

777

781

785

789

793

797

801

805

809

813

817

821

825

829

833

837

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877

881

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893

897

901

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Stoliner-Karliner Dveykes-Nign

Stolyn-Karlym Adhesion Melody

סטאלינער-קארלינער
דבֿיקות-ניגון

Stolyn, Belarus

CD Track (30)

♩ = 88

The musical score is written for a single melodic line in treble clef. The key signature consists of three sharps (F#, C#, G#), and the time signature is 4/4. The score is divided into six measures. The first measure contains two groups of eighth notes, each beamed in threes (trios). The second measure also features two groups of eighth notes beamed in threes. The third measure begins with a group of eighth notes beamed in threes, followed by a quarter note and an eighth note. The fourth measure contains a quarter note, a group of eighth notes beamed in threes, and a quarter note. The fifth measure starts with a quarter note, followed by a group of eighth notes beamed in threes, and ends with a quarter note. The sixth measure begins with a quarter note, followed by a group of eighth notes beamed in threes, and concludes with a quarter note. The notation includes various musical symbols such as treble clef, key signature sharps, time signature, and beaming for eighth notes.

Ukraynish Kek-Vok

Ukrainian Cakewalk

אוקראיניש קעק-וואַק

Collected by Yale Strom from Asher Wainshteyn, a
Stoliner khasid and klezmer from Pinsk, Belarus

$\text{♩} = 104$

CD Track 31

1. 2.

4

8

12 *Fine*

15

18 *D.C. al Fine*

Boogich Bulgar

בוגיטש בולגאר

Jack Boogich (Yankl Bughici). Iasi, Romania

CD Track 32

♩ = 144

6

11

16

21

27

32

39

44

46

1. 2.

To Coda

f

rit.

D. C. al Coda

Coda

Dulitski's Skotshne

דוליטסקי'ס סקאטשנע

Collected from B. Dulitski. Kiev

♩ = 126-132

CD Track 33

1. 2.

8

12

16

20

24

Kostakowsky's Bulgar I

קאסטאקאווסקי'ס בולגאר

Wolff Kostakowsky archives

CD Track 34

$\text{♩} = 112$

6

12

Fine

18

24

29

34

40

D. C. al Fine

The musical score is written on a single staff in treble clef, 2/4 time. It begins with a key signature of one flat (B-flat). The tempo is marked as 112 beats per minute. The score consists of several measures, with measure numbers 6, 12, 18, 24, 29, 34, and 40 indicated. The notation includes various note values, rests, and triplets. There are first and second endings marked with '1.' and '2.' at measures 12-13, 18-19, 29-30, and 34-35. The piece concludes with a 'Fine' marking at measure 35 and a 'D. C. al Fine' instruction at measure 40.

Rumenish Serba 4

Romanian Serba

רומעניש סערבע

Wolff Kostakowsky archives

$\text{♩} = 132$

CD Track 35

7

13

18

24

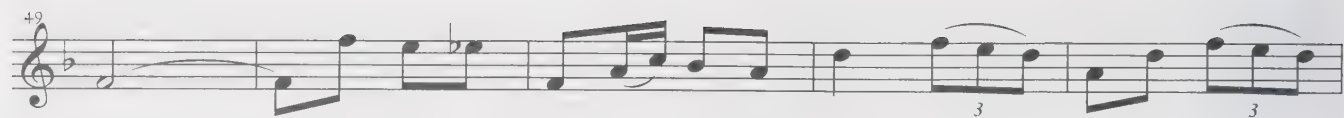
29

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44

Fine



Kolomeyke 1

קאלאמייקע

Kolomija, Ukraine

CD Track 36

♩ = 104

1.

3.

2.

7.

1.

12.

2.

16.

21.

1.

2.

25.

Glossary

badekn: Yiddish, “to cover.” After all of the previous rituals, the groom with his male friends and relatives would come to where the bride was being attended (usually in her home or the home of a relative) and approach her, accompanied all the while by the *klezmerim*. The groom lifted up the veil to see his bride and then covered her face once again. In most marriages that were arranged, sometimes the bride and groom had only seen each other once before during their brief courtship. The custom of looking at the bride’s face before the wedding canopy comes from the biblical story of Jacob. Jacob had been promised Rachel, the youngest daughter of Laban. But instead he was tricked into marrying the first born daughter Leah and had to work an additional seven years until he was granted permission to marry Rachel.

bandura: One version of this Ukrainian/Russian plectrum instrument looked like a mandolin with either a bulbous or flat back and had six to eight strings. The other kind of *bandura* (sometimes called *bandora* or *pandora*) was a zither-like instrument with some seventy to eighty strings. There were no felt pads and some even had frets. It was a difficult instrument to play.

baveynen: Yiddish, “crying.” Often during the *bazetsn*, the bride would have her beautiful long braids cut, which invariably caused her and her female guests to cry. Jewish married women did not go in public with their hair uncovered, as it was immodest, so they wore either a kerchief over their shorn hair or a *shaytl* (Yid.: wig).

bazetsn: Yiddish, “seating.” This is the traditional seating of the bride after she has been to the *mikve* (Heb.: ritual bath). Often the *klezmerim* accompanied the bride to the *mikve* and played music while they waited for her outside. The bride sat on a large stuffed chair made especially for her, where her closest female friends and relatives would come to solemnly pay respects.

bazingen: Yiddish, “to sing.” This tradition took place at the same time as the *baveynen*. Here the *batkhn* would sing an unaccompanied (sometimes the klezmer violinist played an improvised *rubato* [sad sounding melody], emphasizing certain sung refrains), long, poignant, rhyming poem that would exhort the bride to cry along with her other female guests. Using quotes from the *Toyre*, *Talmud*, and other religious texts, he sang about her beautiful hair being cut, never to be seen by her friends again; how she was leaving her carefree youth for the difficult years of marriage; how she would have the heavy work of raising her many children while her husband studied all day in the *yeshive*; how she should remember all those who died tragically in a pogrom or from disease and could not be at her wedding, or those that never had the opportunity to be wed. These and other exhortations about burdensome responsibilities were sung in a melancholy tone. Then, while all the women were wailing, the *batkhn* changed his tone to one of

rejoicing and sang to the bride about all the wonderful things that awaited her in the future. He spoke glowingly about the groom; about the respect and love she would receive from her children; about the honorable *mitsves* she would garner by keeping a kosher home; and all the other positive attributes of getting married. After the *batkhn* was finished, he had the klezmer play an upbeat happy melody.

***bezem tants*:** Yiddish, “broom dance”; similar to the *shtok tants*. I was told by Simkhe Bina Wajc from Pionki, Poland, that there was a *bezem tants* at his sister’s wedding: “The bride would sit in a chair in the middle of the room, and different people came up and danced in front of her while holding the broom. Some used the broom to sweep the floor in front of the bride while the *kapelye* played. The sweeping meant that a path for the bride had been cleared of all life’s obstacles.”

***broyges tants*:** Yiddish, “angry dance”; the same as the *mekhuteneste tants*.

***bulgar*:** Also known as *bulgarish* in English and *bulgareasca* in Romanian, this piece became one of the most common dance tunes in the American *klezmer* repertoire. In fact, the saying “playing the *bulgars*” basically meant playing *klezmer freylekhs*. In 8/8 time, the *bulgarish* was danced either as a circle or line dance and was popular in Bessarabia and southern Ukraine. The name probably refers to the Bulgarian minority in Bessarabia.

***Cakewalk*:** An American folk dance performed by African-Americans in the South at the end of the nineteenth century and the beginning of the twentieth century. It was a strutting, sometimes syncopated, dance step that originally was developed for competing for a piece of cake.

***cobza*:** This Romanian plectrum instrument is related to the Arabic-Persian *oud* and was introduced to Romania by the Turks. The *cobza* had four strings, which were arranged in double courses mainly in octaves (as d’ d, a’ a, d’ d, g’g, though each player had his own tuning preference) and was picked by quill in a robustly rhythmic manner. It often provided percussive and chordal accompaniment to other instruments, usually the violin. In nineteenth-century Ukraine blind minstrels were often called *cobzars* because the most common instrument among them was the *cobza*. Both the *bandura* and *cobza* are rarely seen in klezmer *kapelyes* in America or Europe. I have seen the *bandura* played by Ukrainian peasants in Zmerinka, (near Vinnitsa) and I have seen a Rom *cobza* player in a band in Chisinau (Kishinev), Moldova.

***dobranotsh*:** Russian, “good night”; also known as the *dobranots* (Pol., “good night”), *gute nakht* (Yid., “good night”), *zay gezunt* (Yid., “be well”), or *gezegen* (Yid., “farewell”). A piece, generally in 4/4 time, played at the end of the wedding when the guests departed for home, often just before sunrise.

***dobridyen*:** Russian, “good morning”; also known as the *gutmorgn* (Yid., “good morning”) and *dzhin-dobri* (Pol., “good morning”) dance. A piece played by the *klezmorim* to greet guests. Sometimes the *dobridyen* was performed after a *dobranotsh* or a march in the wee hours of the night, and sometimes the wedding celebration lasted so long that when the newlyweds reached their home it was sunrise. The *dobridyen* welcomed the new day for the exhausted bride and groom and foretold of the further celebrations that continued for the next six evenings.

doyne: A *rubato* semi-improvised melody that was the cornerstone of the Romanian (Rom., *doina*) *klezmer* repertoire. In this listening piece, the *klezmer* showed off his virtuosity through improvisation and *fioritura* (It., “musical ornamentation”), imitating the *coloratura* of the cantor. This expressive and plaintive melody was often played during the *bazetsn* or for the newlyweds and their parents while they dined.

droshe geshank: Yiddish, “announcement of the presents.” This custom usually took place after the meal at the wedding. The *batkhn*, sometimes with accompaniment from the *klezmerim*, would stand on a table and announce the names of each gift-giver and what he or she had given. He would use all of his oratory and improvisational skills to create short rhyming verses that he recited or sang. Mixing metaphors using material from the *Toyre*, *Talmud*, or liturgy, the guests were often at the mercy of the *batkhn*’s sharp witticisms. For example, if a person who was known to be rather wealthy gave a gift to the newlyweds that the *batkhn* felt did not fit the stature of the giver, he would not hesitate to embarrass him and exhort him to give some money in addition to the gift.

Dudlezack: German, “music sack.” *Dudeln* in German meant “to tootle.” The *Dudlezack* was a sheep or goatskin bag that had a chanter (melody pipe) that one blew into. The *Dudlezack* was similar in size to the French bagpipe called a *musette* that was a favorite in aristocratic circles.

dveykele: From the Yiddish word *dveykes*, “adhesion.” A devotional (sometimes improvisational) tune sung *rubato* by the *khasidim*. When the *klezmer* played a *dveykele*, he used the same techniques. The ardor with which these songs were sung (and sometimes danced to) during celebrations became the most essential way of reaching this spiritual adhesion to God. Another name for the *dveykele* was *gaguyim-nign* (Heb., “longing/yearning song”).

fantazi: Yiddish, “fantasy.” A nondance tune often played at the *tish* (Yid.: “table”) where the newlyweds and the parents sat and dined. Like the classical music composition known as a *fantasia*, it had no fixed form. The structure was determined by the musician’s or composer’s fancy.

freylekhs: From the Yiddish word *freyd*, “joy.” The most common *klezmer* line dance melodies played at Jewish weddings in Eastern Europe. It was also called *lebediks* (Yid., “lively”). The upbeat dance was usually in 2/4 or 4/4 rhythm.

gas-nign: Yiddish, “street song.” A piece played in 3/4 or 3/8 time for the newlyweds and their guests as they walked home in the evening after the wedding celebration through the streets of the *shtetl*. Moldavian Jews called the dance a *zhok*.

gezegen tants: Yiddish, “farewell dance”; another name for the *dobranotsh*.

Hackbrett: German, “cutting board.” This instrument, sometimes called *holzharmonika* in German and *hakkbreydl* in Yiddish, was similar to the hammer-dulcimer that became a widely used instrument among *klezmerim* in Central and Eastern Europe in the eighteenth century. The Jews that played the instrument in Italy in the sixteenth century called it the *dulce melos* (sweet melody). The most famous practitioner of

the *Hackbrett* was the Polish klezmer Mikhl Joseph Guzikov (1806–1837). He played an instrument similar to the *hackbrett* called the *shtroyfidl* (straw-fiddle), which was a Belorussian folk instrument. He modified it so that it would be similar to today's xylophone. He increased the number of bars to two and one-half octaves. This portable instrument was a set of solid wooden bars tuned chromatically (originally diatonically) and laid horizontally across a bed of cylindrically wound straw, which created the sound cavity. It was played by striking the bars with small wooden sticks.

bakofes tants: Yiddish, “dance of circuits, revolutions.” The circular procession with the *Toyre* scrolls around the reading platform of the synagogue in celebration of the completed year's reading cycle on *Simkhes Toyre*.

hopke: A lively Russian circle dance where one dancer danced within a bigger circle of dancers. It was very popular among non-Jews.

hora: A popular Romanian Jewish dance played in a hobbling 3/8 gait. Other names for this dance are *zhok*, *vulekhl*, *londre*, and *krimer tants* (Yid., “crooked dance”).

jongleurs: Itinerant French musicians from the eleventh to thirteenth centuries. They traveled throughout France and Norman England singing lyric songs and reciting epic stories, often accompanying themselves with the lute or cittern.

Judenharfe: German, “Jew's harp.” In English it was also called Jaws harp and guimbard. The *Judenharfe* was played quite extensively in the Middle Ages, usually accompanying singers. The itinerant Jewish musicians of the eighteenth century in Poland who played the instrument were often called *kharpe-shpilers* (shameful players) because they were looked down upon by the Jewish and non-Jewish public for playing such a lowly, unpleasant sounding instrument. It was rarely played in a klezmer ensemble.

Judenleier: German, “Jewish hurdy-gurdy.” By the sixteenth century the hurdy-gurdy was looked upon as a lowly instrument associated with blind beggars. The perjorative associations attached to the instrument made it a candidate for an instrument of poor Jews.

kamarinska: Sometimes *kamarinskaya*. A traditional Russian folk dance.

kapelye: Yiddish, “music band”.

karahod: Yiddish, “circle, choral dance.” This dance came from the Ruthenian dance called *khovod*. It was a women's dance that contained lyrics and movements from ancient Slavonic times. The Jewish dance was danced both by women and men who, while dancing, sang praises to the newlyweds. Sometimes this dance was known as a *redl*, *redele* (Yid., “circle”), or *igl* (Heb., “circle”).

kbosedl: Yiddish, “small *khasid*.” A slow, dignified khasidic dance in 2/4 time that could be performed both solo and communally, either in a circle or a line. However, in Galicia, Transylvania, and the Carpathian regions of Hungary, it was considered the same as a *freylekhs*.

khosns tish: Yiddish, “groom’s table.” While the *batkhn* was officiating the *bazetsn* and *bazingen*, the groom and his closest male friends and relatives were busy. It was customary for the groom to give a *drash* (Heb.: “sermon, speech”) based on some religious text. Usually it was something that pertained to that week’s *Toyre* portion. There would also be singing, drinking, and music provided by the *klezmerim*. Sometimes the *batkhn* would split his duties and spend some time singing at the *khosns tish* right after he finished with the *bazingen*. Then he would accompany the groom as he walked to the bride for the *badekhn*.

kolomeyke: A brisk circle dance in 2/4 time, originating in the East Galician Ukrainian town of Kolomyja. This was a folk melody popular among Poles, Ukrainians, and Ruthenians.

koyletsh tants: Yiddish, “dance of the *khale*,” or challah bread. This dance incorporated a special twisted or ringed bread that was eaten on certain holidays and celebrations. It was sometimes performed immediately after the *khupe* (Heb.: wedding canopy), and was thus also called the *khupe tants*. Usually, the grandmother or another matriarch of the family danced in front of the bride and groom while holding *koyletsh* for all to see as the *klezmerim* accompanied them through the town to the wedding feast, all the while singing to the groom, “*Vos vilstu di khale oder di kale?*” (Yid.: “What do you want, the bread or the bride?”)

kozatshok: Sometimes called the *kozatshka*, this was a Ukrainian men’s folk dance in 2/4 time popularized by military border guards known as Cossacks. Men performed this physically challenging dance to show off their skills.

krokoviak: A spirited dance in 2/4 time with syncopated rhythm, originating from the region near Krakow, which was the Polish capital under the Piast and Jagiello dynasties. It became a popular ballroom dance in the mid-nineteenth century in Austria and France.

londre: The same as the *hora*.

marsh: Yiddish, “march.” A dance in either 2/4 or 4/4 time. A *marsh* was often played to accompany the groom and his relatives as they arrived from another town to the synagogue, as well as to accompany the bride and her family to the wedding canopy.

mazl tov tants: Yiddish, “congratulations or good-luck dance”; also known as the *kale tants* (Yid., “bride dance”). It was performed several times in the course of the wedding ceremony: when all the bride’s female friends danced with her at the wedding canopy before the ceremony, during the veiling and unveiling of the bride, and when honored guests were called up by name to dance with the bride.

mazurka: An up-tempo Polish dance—in 3/4 or 3/8 time, often with a “B” section or trio section, and usually in a minor key—native to the Mazovia region. It was quite popular in western salons in the 1830s and 1840s and was played as a sign of solidarity for partitioned Poland. It resembled the polka having two sliding steps in place of one.

mekhuteneste tants: Yiddish, “mother-in-law’s dance”; sometimes called *broyges tants* and *mekhutonim tants* (Yid., “father-in-laws’ dance”). A dance used originally to clear the air of any possible friction between the in-laws. The first section of the dance had the respective newlyweds’ mothers dancing to a slow tempo, feigning disdain for each by holding their noses in the air. The second section of the dance would be a brighter tempo signifying that both families were now joined in harmonious symmetry. This dance is sometimes called *broyges tants* and the *mekhutonim tants* (Yid.: father in-laws’ dance).

meý'en nign: Hebrew, “refusal melody.” A dance from Germany. The custom was that a bride and groom could be standing under the wedding canopy and still have the opportunity to refuse the marriage. The custom was to sing the melody before the vows began to express relief that the wedding was going forward.

Minnesingers: Itinerant German lyric poets and singers of twelfth to fourteenth centuries.

mitsve tants: Hebrew, “good deed dance.” This dance was the highlight of the wedding celebration. Jewish law prohibits the dancing of men and women together, but the *mitsve tants* was the one special exception to this rule. Usually the first man to dance with the bride was her father (sometimes the rabbi or father-in-law), who would hold one corner of a handkerchief while the bride held another as they danced in a stately circle. The dance was also known as a *tikhl tants* (Yid., “handkerchief”) or a *kosher tants*. However, calling it the *kosher tants* also meant that the bride was kosher (Heb., “fit, proper, valid”)—in other words, that she was not menstruating, thus clean and able to dance with men.

moralne: From the Yiddish word *moral*, “morals.” A *rubato* displace piece that utilized improvisation mixed with floritura.

nign: Yiddish, “melody.” Generally a wordless melody popularized by *Khasidim*. Instead of lyrics, they sang made-up words like *ay, day, yai, bay*, etc. repeating them over and over until the song or dance was finished.

oberek: A spirited acrobatic Polish dance in 3/8 time, popular among the peasantry.

onga: Sometimes called *hangu* or *hongga*. A Bessarabian line dance in 2/4 time.

padespan (Sp. for *Pas D'Espagnol*): Spanish step. A Russian waltz based on Spanish themes.

patsh tants: Yiddish, “clap dance”; sometimes called the *plesken* (Yid., “clap”). A Jewish dance for the women, who stood in a circle with the bride in the middle. The women clapped during specific rhythmic passages, celebrating the bride’s marriage and her womanhood.

polka: An up tempo dance in 2/4 time and in a major key that originated in Bohemia around 1830. The basic step of the dance was a hop followed by three small steps. It could have two or three sections with the last part being a trio.

polka-mazurka: An up-tempo dance similar to a mazurka in 3/4 time and a fast polka. The emphasis is on the first beat. Many Viennese composers in the mid-nineteenth century (such as Johann Strauss I and II) composed polka-mazurkas.

Positiv: German, a fixed organ also called a positiv in English. It stood on the floor or a table. The keys were close together and were operated by the fingers of the player. A related instrument was the portable. It was carried by straps connected to the instrument that hung over the shoulder of the musician as he played. It was used in processions and chamber music and was popular through the nineteenth century. It was blown with one hand and played with the other.

rebe: Yiddish, “rabbi, teacher, master.” The spiritual leader among the *khasidim*.

rondo: A dance often based upon the last movement of a sonata consisting of one prominent theme that repeats itself again and again in different variations.

sarver sher: Yiddish, “waiter scissors.” A dance where all waiters participated in their own *sher*, to honor themselves before they served dessert to the guests.

sher: Yiddish, “scissors”; sometimes known as a *sherle*. One of the most common Jewish dances. It was a contradance in which four to eight couples formed two facing lines. Couples bowed their heads toward each other as they switched places, going under the gate formed by each other’s arms. The *khasidim* called the dance *hakhná’a* (Heb., “submission”) because bowing one’s head was a gesture of respect.

Simkhes Toyre: Yiddish. The eighth day of the Feast of Tabernacles (Sukkot).

sirba: A traditional Romanian dance either in circle, line, or couple formation in 2/3 time. It combined brisk running and hopping steps in short phrases emphasized by triplets in the melody. The dance was popular among Ukrainians, Hungarians, Ruthenians, and the Polish *gorale* (Pol., “highlanders”) of the Tatra Mountains.

skotshne: Polish, “hop.” Sometimes an instrumental display piece, but more often like *freylekhs* in 2/4 time, generally in a minor key and more technically elaborate. When dancing to them, the *khasidim* incorporated hopping into their steps.

Shpielleuter: German, “playing person”; an itinerant German musician.

shpilman: Yiddish, “gleeman”.

tish-nign: Yiddish, “table melody.” A *khasidic* wordless melody sung with great spirituality, sometimes at the *rebe’s tish*, when the *rebe* and his followers welcomed the Sabbath with songs on Friday night. At a wedding, the accompaniment was a solo instrument, usually violin played *rubato*.

tsbardash: A Hungarian dance that started slow and gradually increased in tempo. It was especially popular among the Hungarian Jews of eastern Slovakia, Carpathian Ukraine, and Transylvania. It generally consisted of two to three sections in 4/8, with the last section being a trio in 2/4.

vals: Yiddish, “waltz.” Along with *freylekhs*, the *vals*, which was always in $\frac{3}{4}$ time, was the most popular dance performed by the *klezmerim*.

volekh: Yiddish, “Wallachia.” Originating from the Romanian province of Wallachia, it was similar to the *doyne*, with the same tetrachordal scale (d e f g# a b c d). Sometimes a *volekh* could also be played in 3/8 time, similar to the *hora*.

zhok: The same as a *hora*.

Zink: German, “tusk.” The *Zink* was a kind of cornet (from the Italian *cornetto*, little horn). It was a slender, curved instrument with six bored holes, made from a billygoat’s horns. It was wrapped in black leather and used a trumpet mouthpiece. It was not an easy instrument to master, because the player’s lips had to do much more to focus the pitch and give equality to its notes than on other wind instruments. But with experience the player made a beautiful sound that has no equivalent today, mixing the qualities of the trumpet with the sweetness and agility of the oboe. It was popular from about 1500 to 1650. After 1650 some of the finest *zinkenistn* (cornetists) were attracted to the rapidly developing techniques for the violin.

zogekhts: Yiddish, “say.” A plaintive display piece in which the klezmer utilized a synagogue prayer motif to compose an improvisational piece in *rubato* rhythm. When the *zogekhts* was sung, the singer often used *coloratura* to express himself. Sometimes a *zogekhts* segued into a *khosedl*.

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CD Track List

The Absolutely Complete Introduction to Klezmer CD

Performed by Yale Strom & Hot Pstromi

Total Time: 67:55

1. **Karahod Fun Varshe** 1:17
From I.L. Cahan archives
2. **Gerer Nign 1 (Ki Onu Amecha)** 2:08
From Menashe Ungar archives, attributed to Rabbi Itshe Mayer, a Gerer Khasid
3. **Besarabisher Bulgar** 2:35
From Yale Strom archives, attributed to Rom accordionist Nikolai Radu from Kishinev (Chisinau, Moldova)
4. **Mitn Fidle** 1:52
From Emil Saculet archives
5. **Der Sarvers Sher 1** 1:50
From Moshe Bik archives
6. **Rumenish Serba 3** 2:36
From Wolff N. Kostakowsky archives
7. **Vals fun Bosnye** 1:21
From Yale Strom archives, attributed to Cili Goldenzweig Svart from Moinesti, Romania
8. **Shakhnay's Freylekhs** 1:20
From Joachim Stutschevsky archives
9. **Zhok 3 (Makonovetski's Zhok)** 1:18
From Moshe Beregovski archives, vol. 2
10. **Arader Khosedl** 1:12
(Arad, Romania) from Emil Saculet archives

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|---|------|
| 11. Gulerman's Doyne | 2:27 |
| <i>From Moshe Beregovski archives, vol. 1, attributed to Z. Gulerman, a flautist and barber from Makarov, Ukraine</i> | |
| 12. Wajc's Khupe Marsh | 1:37 |
| <i>From Yale Strom archives, attributed to Simkhe Wajc from Warsaw, Poland</i> | |
| 13. Mazl Tov 2 | 1:05 |
| <i>From Joachim Stutschevsky archives</i> | |
| 14. Fun Der Khupe Marsh 3 | 1:07 |
| <i>From Moshe Bik archives</i> | |
| 15. Beregovski's Bulgar | 0:52 |
| <i>From Moshe Beregovski archives, vol. 2</i> | |
| 16. Beygele | 1:45 |
| <i>From Wolff N. Kostakowsky archives</i> | |
| 17. Mitsve Tants 1 (Rotenberg's Mitsve Tentsl) | 2:12 |
| <i>From Joachim Stutschevsky archives</i> | |
| 18. Dobranotsh 5 (Rabinovitch's Dobranotsh) | 2:13 |
| <i>From Joachim Stutschevsky archives, attributed to Israel Rabinovitch</i> | |
| 19. Koydinover Nign 1 | 2:03 |
| <i>From Menashe Ungar archives; after 1932 the town of Koydinov (near Minsk, Belarus) was called Dzerzhinsk</i> | |
| 20. Bazetsn di Kale 1 | 2:28 |
| <i>From Joachim Stutschevsky archives, attributed to Leon Vintz</i> | |
| 21. Tsu der Khupe Marsh 4 | 1:42 |
| <i>From Moshe Bik archives</i> | |
| 22. Boyberiker Wedding Bulgar | 1:28 |
| <i>(Bibryka, Ukraine) from Kammen archives, vol. 9</i> | |
| 23. Dubosarer Bulgar | 2:12 |
| <i>(Dubossary, Moldova) from Moshe Bik archives</i> | |
| 24. Ropshitser Nign 2 | 2:09 |
| <i>(Ropczyce, Poland) from Yale Strom archives, attributed to Vevel Mayles from Krakow</i> | |

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| 25. Zhok 2 (Sakhnovski's Zhok) | 1:20 |
| <i>From Moshe Beregovski archives</i> | |
| 26. Berdishever Khosedl | 2:05 |
| <i>(Berdiciv, Ukraine) from Yale Strom archives</i> | |
| 27. Buhusher Nign | 1:49 |
| <i>From Emil Saculet archives</i> | |
| 28. Vals fun Varshe 1 | 1:16 |
| <i>From I.L. Cahan archives</i> | |
| 29. Kostakowsky's Sher 3 | 2:28 |
| <i>From Wolff N. Kostakowsky archives</i> | |
| 30. Stoliner-Karliner Dveykes-Nign | 2:42 |
| <i>(Stolyn, Belarus) from Menashe Ungar archives, attributed to the first Karlin-Stoliner Rebbe, Rabbi Aaron</i> | |
| 31. Ukraynish Kek-Vok | 1:39 |
| <i>From Yale Strom archives, attributed to Asher Wainshteyn from Stolyn, Belarus</i> | |
| 32. Boogich Bulgar | 2:01 |
| <i>From Kammen archives, vol. 9, attributed to Yankel Bughici from Iasi, Romania</i> | |
| 33. Dulitski's Skotshne | 1:03 |
| <i>From Moshe Beregovski archives, attributed to B. Dulitski from Kiev, Ukraine</i> | |
| 34. Kostakowsky's Bulgar 1 | 2:06 |
| <i>From Wolff N. Kostakowsky archives</i> | |
| 35. Rumenish Serba 4 | 3:17 |
| <i>From Wolff N. Kostakowsky archives</i> | |
| 36. Kolomeyke 1 | 3:10 |
| <i>(Kolomija, Ukraine) from Kammen archives, vol. 1</i> | |

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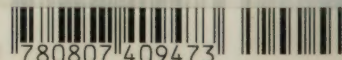


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